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English

Language Arts 10-1

Module 1

Communication Is the Key



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English

Language Arts 10-1

Module 1

Communication Is the Key

English Language Arts 10-1
Module 1: Communication Is the Key
Student Module Booklet
Learning Technologies Branch
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Students	✓
Teachers	✓
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Other	



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- Learning Technologies Branch, <http://www.learning.gov.ab.ca/lrb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

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WELCOME

English Language Arts 10-1

Module 1

**Communication
Is the Key**



Module 2

**The Narrative
Voice**



Module 3

Media



Module 4

**Poetry and
Film**



Module 5

**The Novel
and the Drama**



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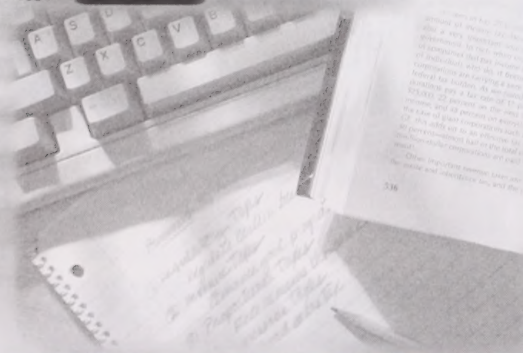
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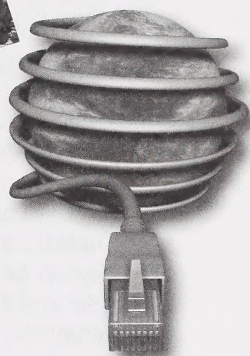
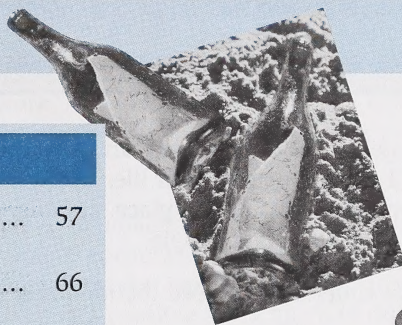
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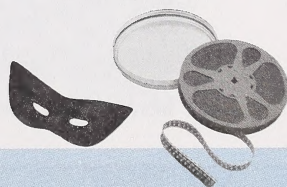
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Looking at English Language Arts 10-1

English Language Arts is an essential part of your education, because it teaches you communication skills that you'll use throughout your life. These skills help you connect with other people in your family, your community, your workplace, and the world. As well, your study of literature helps you to understand yourself and other people.

To complete this course, you'll need the following materials:

- seven Student Module Booklets
- fourteen Assignment Booklets
- the textbook *Sightlines 10* (Prentice Hall Canada)
- *English Language Arts Handbook for Secondary Students*
- *English Language Arts 10-1 Audio CDs*
- *English Language Arts 10-1 Multimedia Segments CD-ROM*
- *Jake and the Kid: Gents Don't Chaw* CD (Module 5)
- *Researching and Making Presentations* CD-ROM
- the play *Romeo and Juliet* by William Shakespeare (Harcourt Brace Canada, 1999) (Module 6)
- the novel *Animal Farm* by George Orwell (Module 5)
- access to one of the feature films suggested in Module 4, Section 4

You are encouraged to make use of the CD-ROMs, which are included in your course package. This course also provides opportunities to search for information on the Internet. Therefore, it would be helpful to have access to a computer with a CD-ROM drive and an Internet connection. If you don't have access to a computer at home or at school, try to arrange to use one at your community library or at the home of a friend.

In addition to the previously mentioned course materials, you should have the following:

- a notebook or binder with lined paper
- a journal (notebook or folder on your computer)
- a dictionary
- a thesaurus
- a CD player
- an audiocassette recorder and blank audiocassettes to record your voice (or appropriate computer software and hardware)
- a television and VCR
- library facilities (school or public)

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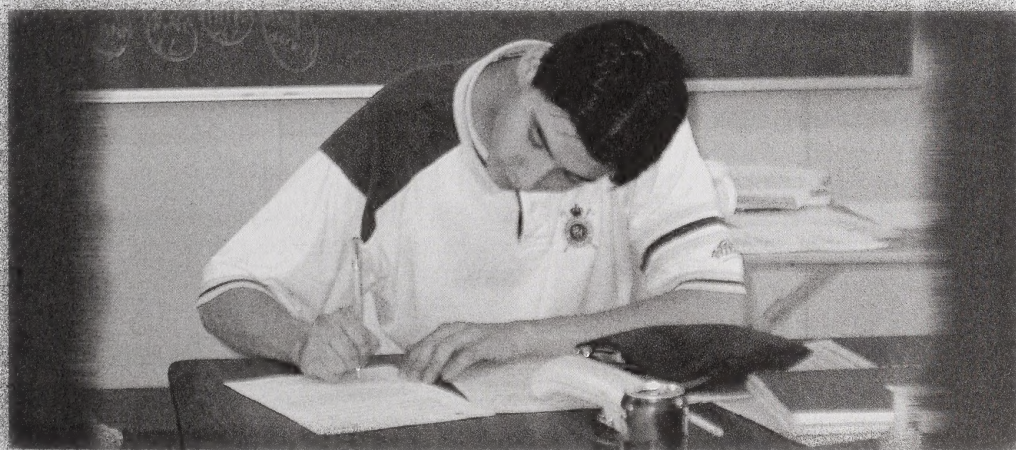
trategies for Completing This Course

Organize your materials and work area before you begin. Be sure that you have everything that you need. You should also have a quiet area in which to work, away from distractions. As well, you should use a calendar to set goals for yourself to complete each module. Create a schedule for yourself, and display it as a reminder.

Many of the learning outcomes that you need to be able to demonstrate in English Language Arts 10-1 involve your skills in working with others. Therefore, you're encouraged to work with a partner throughout this course. In the lessons that you'll do in each section, you'll often encounter instructions asking you to work with a partner or in a group. Although it's possible to do much of this work on your own, you'll likely get much more out of it if you collaborate with others. Your partner can be a friend, classmate, or family member. You don't need to work with the same partner all of the time. If you're having problems arranging for a study partner, contact your teacher.

The *Going Further* boxes that you'll encounter in the Student Module Booklets signal optional enrichment material. *Going Further* provides opportunities for you to investigate further or research a topic or concept that you've explored in the lesson. *Going Further* may also give you a chance to apply your knowledge and skills in a practical way. You're encouraged to read the *Going Further* suggestions and, at least occasionally, do some of these enrichment activities.

To achieve success in this course, be sure to read all of the directions carefully and work slowly and systematically through the material in the Student Module Booklets. Taking this approach will prepare you for your assignments. Try to set realistic goals for yourself each day and each week so that you'll complete each module in a reasonable time. Do your assignments regularly, and don't forget to review and proofread your work before sending it to your teacher. Careful work habits will greatly increase your chances for success in English Language Arts 10-1.



A ssessment

There are two Assignment Booklets for each of the seven modules of this course. Your work in these Assignment Booklets will be submitted to your teacher for evaluation. If you have difficulty with any of the assignments, you should consult your teacher.

Your final mark in this course will be determined by

- the quality of your work in the Assignment Booklets
- your score on the final test
- your performance on any other tests or work that your teacher may assign
- any other criteria established by your teacher or your school

Your teacher or school will provide information about how your marks will be distributed.

I con List

You will find many visual cues in this course. Among them are a number of icons that appear in the margins. Read the following explanations to discover what the various icons prompt you to do.



Read or view something in *Sightlines 10*.



Refer to your *English Language Arts Handbook for Secondary Students*.



Use the Internet (optional).



Watch something on television.

This icon signals a strategy that you might find useful.



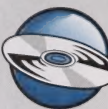
Get together with another person or a group of people.



Listen to something on the *English Language Arts 10-1 Audio CD* or the *Jake and the Kid CD*.

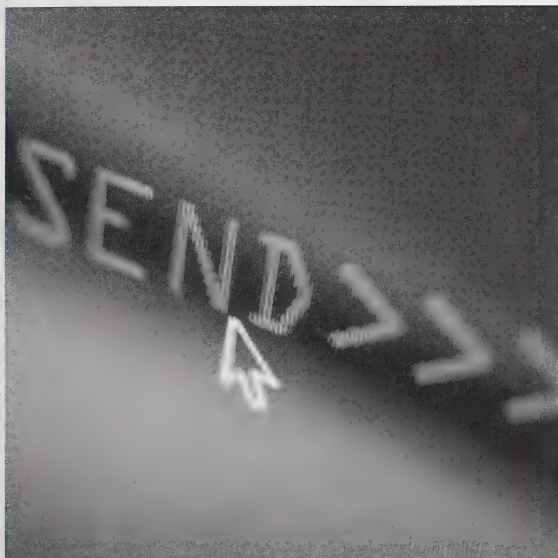


Access information on the *English Language Arts 10-1 Multimedia Segments CD-ROM* or the *Researching and Making Presentations CD-ROM*.



Module Overview

Communication Is the Key



Have you ever thought about what life would be like if you were unable to communicate? Suppose for a moment that you lost all your senses—that you were unable to see, hear, taste, smell, or touch. Now suppose that you were unable to speak. What would your life be like?

Using your senses to receive messages and your voice and body to send them are abilities that you probably accept unconsciously. Still, your ability to communicate is the key that opens opportunities in your life. The communication key allows you to share your ideas, feelings, and opinions and to learn from others. Without communication, you'd be totally isolated from the world and people in it.

Section 1

The Communication Highway

Section 2

Responding to Texts

Section 3

The Writing Process

Section 4

Expressing Yourself Effectively

This course will help improve your communication skills so that you can function effectively in your life and in your career. In this module, you'll reflect on what you already know about communication, and you'll develop skills to help you complete this course successfully.



Section 1: The Communication Highway

When you travel on a highway, have you ever thought about how difficult your trip would be if you had to travel on the kind of road people used a hundred years ago?

Just as roads have changed over the past century, so has communication. It's now much easier and faster to send and receive messages—but people also need more communication skills than ever before because they deal with hundreds of different kinds of messages every day.

The communication highway, like other highways, can be a fast and easy route. On the other hand, if you don't know what you're doing, you can experience problems as you communicate with others. In this section, you'll think about your role as a sender and receiver of messages, and you'll learn how to communicate effectively when you're working with a group of people.

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Lesson 1: Language, the Vehicle of Communication



Suppose that you needed to ask a friend for a ride home. How could you send this message? You might point to yourself and then point to a car. You could also draw a car and then draw yourself and your home. Of course, the simplest way to send this message would be to use language to ask for a ride.

Language is the main way that people communicate. It's such a central part of your daily life that you probably take it for granted—yet you've been developing your language skills ever since you were born.

Take a moment to think about the following questions:

- When did you begin to talk? What were some of the first words that you said?
- Is English the language that you learned first? If not, what experiences do you recall as you learned English?
- Do you remember listening to someone tell you stories?



- Do you remember listening to someone read you stories? Were there some stories or books that you particularly enjoyed listening to?
 - What is your first memory of reading?
 - Do you remember anything about the first books that you read?
 - Do you recall learning to write? Did you enjoy your first writing experiences?
 - What are your earliest memories of watching television? Which programs and movies did you particularly enjoy?
 - Did you ever engage in play-acting as a child? Do you remember pretending to be someone or something else?
 - Did you enjoy drawing and painting as a child? What did you like to draw?
 - Did you like working with clay or blocks? What did you like to create?
1. Choose three of these questions to answer in your notebook. Talking with someone who has known you most of your life may help you to recall some of your early memories.

When you communicate, you use language to read, write, speak, and listen. Two other ways that you communicate are through viewing and **representing**. When you view or represent a message, you use a **non-verbal** form of communication. Still, you use language to think about whatever you're viewing or representing.

When you represent a message, you might use actions or gestures, or you might draw a picture. People represented ideas long before they learned to write and read words. For example, thousands of years ago, people drew pictures on the walls of caves to represent important events in their lives.

2. Take a moment now to reflect on your skills as a communicator. Make a chart in your notebook similar to the one below.

	My Strengths	My Weaknesses
Reading		
Writing		
Speaking		
Listening		
Viewing		
Representing		

representing

sending a message
through visual
means

non-verbal

without words

- a. Use the chart to evaluate yourself as a communicator. Think about your strengths and your weaknesses.
 - b. Which ways of communicating do you do best? Which ways do you prefer?
3. How do you think you could improve your communication skills? In your notebook, identify three ways that you could upgrade your skills.

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 123.

In this lesson, you thought about yourself as a communicator, and you reflected on some of your early experiences as you learned to communicate. In the next lesson, you'll focus on the skills you use to send messages—something that you do constantly as you go about your daily life.

Lesson 2: Sending Messages

What was the first type of communication that you used? As a newborn baby, you used your voice to attract attention. Even when you were too young to understand words, you knew how to communicate your needs by crying, gurgling, and cooing.

Once you began to learn words, you were on your way to becoming a skilful communicator. Later, you learned to draw and write so that you could communicate with people who couldn't hear you and so that your messages could be preserved.

Even the simplest message may convey a lot of meaning—or might cause a lot of confusion. For example, think about the following words:

Don't touch that.

In your notebook, respond to the following questions.

1. If you were sending this message through speech, how would you use your voice to make the message meaningful?
2. As you say these words, how could you use representation to help convey your meaning?
3. If you were sending this message through writing, what could you do to emphasize the meaning of these words?

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 123.

Regardless of what type of communication you use to send messages, it's essential that you communicate effectively.



Mr. Haas: What makes communication effective?

Chelsea: A message should be clear. If you write a set of directions, for example, the reader has to be able to understand it.

Dominic: An effective message should also be precise. A message should say exactly what you want it to say. In a letter, for instance, there shouldn't be any confusion about interpreting the meaning.

Brandon: I think an effective message should also be concise. You shouldn't have to spend extra time trying to figure out the message because it's lost in too many words or pictures. Signs often do a good job of expressing a message concisely.

Lin: But what about poems and stories? Or paintings and movies? Their messages aren't necessarily clear, precise, or concise.

Mr. Haas: That's right. A message can also be effective when it has a powerful effect on the person listening, reading, or viewing it. How does that happen?

Lin: One way is by expressing a strong emotion—for example, love, hatred, anger. Poems often do that.

Brandon: So do music and dance.

Chelsea: Sometimes, the message captures your interest in some way. It could make you laugh or make you curious. Most stories are either funny or full of suspense.

Lin: Ads try to attract your interest with colour, humour, and action.

Dominic: Another way to make an impact is by creating something so beautiful—or so unusual—that people will pay attention to it. That's what paintings do.

Mr. Haas: As you pointed out, effective messages can be created in different ways, depending on the purpose of the message, the intended audience, and the **medium**.

medium

the way a message is conveyed; for example, books, posters, films, and newspapers

Note: The plural of *medium* is *media*



- 
4. How does this photograph present its message effectively? Before you respond, discuss this question with a partner or in a group.

Compare your response with the one in the Appendix, Section 1: Lesson 2 on page 124.

In this course, you'll be expected to use speaking, writing, and representing to send a variety of messages. This part of the lesson will give you some suggestions on expressing yourself effectively.

Speaking

One of the goals of English Language Arts 10-1 is to improve your speaking skills. In this course, you'll be expected to present information and ideas orally. You'll also be expected to work effectively with a partner or group.

5. Many people feel nervous about making speeches and other oral presentations. What can you do to make yourself more confident in these situations?

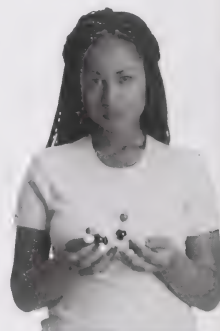
Compare your response with the one in the Appendix, Section 1: Lesson 2 on page 124.

Although you may never totally overcome that nervous feeling when you make a presentation, you'll become more confident through practice. Here are some tips to keep in mind as you do oral presentations in this course:

- When you use an audiocassette recorder or camcorder, **check your equipment** to be sure that it's working properly. Record yourself, and then listen or watch yourself to assess your performance and the performance of your equipment. Make a second recording if necessary. Before sending an audio or videocassette to your teacher, be sure that the recording is satisfactory. Also, label the cassette with your name and the name of the course.

For this course, you may make voice or image recordings using your computer and appropriate hardware and software. Be sure to contact your teacher ahead of time to ensure that the teacher has the necessary equipment and software to access the digital files for your recordings.

- **Rehearse** your speech or presentation before recording it. **Use note cards** to help you remember important points. You might want to highlight words or ideas that you want to emphasize.
- If you are giving a multimedia presentation with flipcharts, an overhead projector, a computer projector, or props, practise using the equipment.
- Remember to **speak clearly—and not too fast**. You should pause at the end of sentences, and you should speak slowly enough so that you can pronounce each word distinctly. Of course, you must avoid pausing awkwardly. Rehearsing your speech and organizing your ideas effectively will eliminate the confusion that causes awkward pauses.



volume

the degree of loudness in someone's voice

- Monitor the **volume** of your voice. Naturally, you'll need to speak more loudly in a large room filled with people than you will when you're recording yourself on a cassette tape or digital file. When you're using a microphone, you should practise in advance if possible so that you know how close you need to be to the microphone.

pitch

the variation of highness and lowness in someone's voice

- **Use your voice effectively** to stress the important points. Vary the **pitch** of your voice. If you speak consistently in a monotone, your audience will soon lose interest in what you're saying. On the other hand, if you use a loud voice throughout, you'll irritate your audience.

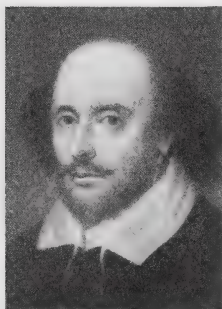
body language

the implicit messages sent through facial expressions, gestures, and body movements

- Your **body language** is also important during an oral presentation. Try to look pleasant and confident as you speak. Think of the audience as a group of people who are interested in what you have to say. They aren't there to criticize or attack you.

Writing

In the final lines of one of his poems, William Shakespeare emphasized the power of the written message:



So long as man can breathe, or eyes can see,
So long lives this, and this gives life to thee.

—William Shakespeare, “Sonnet 18”

Shakespeare understood that his poem would keep the memory of the person alive. He was right—his poem has lasted over four hundred years. Another saying that you might have heard is “The pen is mightier than the sword.” This quotation emphasizes that written messages reach more people and, therefore, can have a more lasting influence than the strongest army.

Because written messages are generally shared, sometimes with millions of people, and frequently kept for long periods of time, writers need to be aware of **what they are saying** and **how they are saying it**.

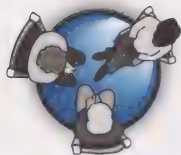
content

the main idea (or ideas) and details in a message

The **content** of a written message is its essential component. As a writer, you have to decide what to include and what to leave out. You also make choices about how to **organize your ideas**—what order will be most effective.

Suppose a stranger asked you for directions to the nearest hospital in your community. What information would you include in your directions? What order would you use?





6. In your notebook, write directions for someone to find a hospital, shopping centre, or other destination from your home or school. Try to be clear, precise, and concise. Share your directions with a partner to get feedback about the usefulness of your directions.

As well as content and organization, writers should consider audience, form, and voice.

audience

the person or group addressed by a writer or speaker

7. The **audience** of a written message is the person or people who'll read it. Suppose that you had to write a short message explaining why you missed a meeting. How would you adjust the message if you were writing this message to the following audiences:

- a. a close friend or family member
- b. a teacher
- c. people in an organization in the community

form

the way a written message is organized and presented

Form or format refers to the way a message is organized and presented. Messages can be written in point form or in sentences and paragraphs. A written message could be sent as an e-mail or a letter, or it could be published as an editorial, an essay, or a report. Some types of messages, such as formal letters and reports, have specific formats that audiences expect to be followed. You'll learn more about form as you complete the modules in this course.



voice

the way you sound in a written message

tone

the author's attitude toward the subject and the audience

Voice is the way you sound when you write your message. The words that you choose will convey a particular **tone**. Through the words you choose, you'll indicate your feelings about your subject—and your attitude toward your audience. For example, you may sound courteous or abrupt, respectful or rude, funny or serious, sincere or sly.

style

the way that the writer expresses ideas

informal language

everyday language that often includes slang, colloquial expressions, and contractions

formal language

language in which careful attention is paid to word choice and grammatical accuracy

slang

the current expressions used by a group of people

colloquial language

casual, everyday expressions

contraction

a word created when two words are joined by dropping some letters and using an apostrophe to indicate where the letters have been dropped

Note: Examples of colloquial language are *haven't a clue* or *pass with flying colours*.

Examples of contractions are *can't* and *we're*.

8. Suppose that you're writing a short message to your employer. Note some examples of words or phrases that you might use to convey the following.
- a pleased tone
 - a dissatisfied tone
 - a respectful tone

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 124.

Another aspect of voice is called **style**, which refers to the way you express your ideas. Some styles make use of **informal language** while others make use of **formal language**. The following chart illustrates some of the differences between formal and informal language.

Informal Language	Formal Language
Slang and colloquial language are sometimes used.	Slang and colloquial language are usually avoided.
Words are usually easily understood.	Vocabulary may be sophisticated; words are carefully chosen.
Contractions may be used.	Contractions are seldom used.
Personal pronouns (such as <i>I</i> or <i>we</i>) are often used.	Personal pronouns may be avoided.
Sentences are usually short and easy to read.	Sentences may be long and complicated.

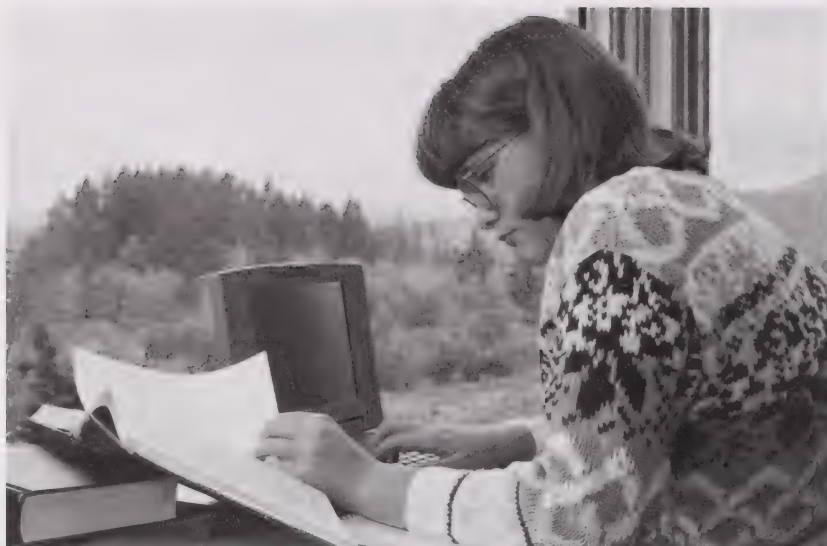
9. In what types of written messages would you expect to see formal language?

Compare your response with the one in the Appendix, Section 1: Lesson 2 on page 125.

DID YOU KNOW?

Did you know that many writers today combine formal and informal language in their writing styles? To make their writing more appealing to their audience, many experts use contractions, personal pronouns, and even some casual language along with sophisticated words and long sentences.

You'll see this mixture of styles in magazine articles, newspaper editorials, and some books.



In this course, you'll do a great deal of writing. Some of it will be journal entries, responses to questions, webs, outlines, and drafts of compositions. Much of this writing won't be seen by anyone other than you, so it can be informal and unedited. However, you'll also be submitting some journal entries, responses to questions, and compositions for marking. This type of writing needs to be written somewhat more formally (depending on the assignment) and polished to show your best work.

Here are some tips to help you to do well on your written assignments:

- Read the assignment at least twice. Be sure that you understand what to do and know how the assignment will be evaluated **before** you begin to write it.
- Keep in mind the audience, form, and voice that is indicated in the assignment.
- If you're handwriting your assignments, your writing must be legible. Maintain an even slant and leave sufficient space between words. Use blue or black ink, and make corrections neatly. Depending on your handwriting, you may want to double space your work (that is, leave an empty space between lines).
- Use a computer to do your compositions whenever you can. Your printed copy must be clear, and all pages should be stapled in the correct order. If possible, create a **footer** indicating your name and the title (or date) of the assignment.
- Always proofread your work carefully. Follow the **conventions** of spelling, punctuation, and grammar. If you're unsure of the rules, check your *English Language Arts Handbook for Secondary Students*.

footer

in a composition, information placed at the bottom of a page, indicating the title and page number

conventions

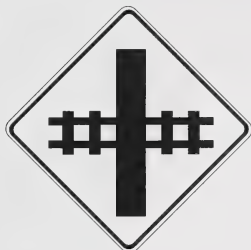
widely accepted rules or customs

Representing

As you learned in Lesson 1, representing is a way of sending messages through non-verbal means. For example, when you use symbols instead of words to express an idea, you're representing it.

10. Can you explain what the following symbols represent?

a.



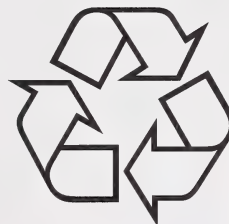
d.



b.



e.



c.



f.



Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 125.

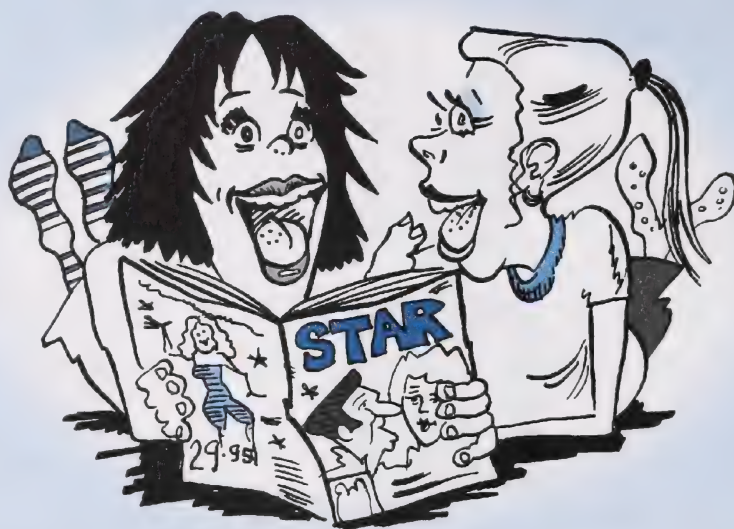
In English Language Arts 10-1, you'll be asked to represent your ideas in several ways.

For example, you might be asked to draw or find pictures to represent a character or setting in a story, or you could be asked to represent an image in a poem.



When you're working on an assignment involving representation, keep these tips in mind:

- In this course, the most important part of representing is not the artwork itself but the ideas behind the art. Try to demonstrate that you've thoughtfully considered the assignment. Present your representation as neatly as you can. Take the time to use colours when it's appropriate.
- Proofread any verbal text accompanying the representation to avoid making spelling, punctuation, and grammatical errors.
- In some assignments, you may be able to use a computer or cut pictures from catalogues or magazines. If drawing isn't your strength, take advantage of these options.



In this lesson, you thought about the characteristics of effective communication, and you learned some things to keep in mind when you're sending messages through speech, writing, and representing. As you work on the assignments in English Language Arts 10-1, these suggestions will help you succeed.

In the next lesson, you'll think about the skills you use to receive messages.

Lesson 3: Receiving Messages



Although you spend a great deal of your time sending messages, you likely spend even more time receiving them by listening, reading, and viewing.

1. Take a moment to consider an average day in your life. How much of your day is spent listening, reading, and viewing? Create a circle graph—also known as a pie chart—in your notebook, and illustrate the time you spend doing these three activities. Add a fourth category for sending messages. What activity takes up most of your time?

• Listening

• Reading

• Viewing

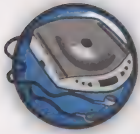
• Sending Messages

For helpful comments, refer to the Appendix, Section 1: Lesson 3 on page 125.

Listening

In Lesson 1, you thought about your early experiences with language. Have you ever thought about how you learned to talk? Naturally, you listened to others and imitated them. Listening is an essential skill for learning language and for learning many other things as well. In this course, you'll practise your listening skills by listening to several items on an audio CD.

Listening involves more than merely hearing words. To listen effectively, you need to focus your attention on your subject. Many people have difficulty learning through listening because they're unable to concentrate. Are you a good listener?



Listen to “Multiplex Centre” on your English Language Arts 10-1 Audio CD. It’s a speech given during a community forum on the topic of building a multiplex recreational centre in the community. Listen to the speech, and then respond to the following questions in your Assignment Booklet.

Turn to Assignment Booklet 1A, and complete questions 1 and 2 of Section 1.

Reading



Only two hundred years ago, most people in the world were illiterate—they were unable to read or write. In fact, in many developing countries today, widespread illiteracy still exists, contributing to unemployment and poverty. Today, the ability to read effectively is essential for most jobs as well as to perform dozens of tasks in people’s personal lives.

2. List ten different occasions, not related to your school work, when you’ll use your reading skills today.

Your ability to read depends on different types of skills. First, you must be able to identify the symbols on the page. In other words, you need to be able to look at a word and recognize it. For example, look at the following word:

conscientious

syllable

a part of a word that is spoken as a unit and that must include a vowel

prefix

letters that are added to the beginning of a word or root that change the word's meaning

suffix

letters that are added to the end of a word or root that change the word's meaning

vocabulary log

a list of unfamiliar words and their definitions

If you're familiar with this word, you'll immediately identify it. If you aren't, you may have to look at it more carefully. A common way of attacking unfamiliar words is to divide them into parts or **syllables**:

con sci en tious

Of course, in words like this one, it's helpful to know some of the unusual aspects of English spelling and pronunciation. For example, many words in English have **prefixes** and **suffixes**. The letters *con* are a common prefix in English. In this particular word, you need to know that *sci* is sometimes pronounced as *she*. Also, the suffix *tious* is usually pronounced *shus*.

As well as knowing how to identify a word, you have to know its meaning. Look at the sentence below:

Although he was bored with his work, Nathan did his job conscientiously.

As you probably realize, the word *conscientious* is related to *conscience*. When you're conscientious, you act carefully and properly, doing what you know is right. Knowing the meaning of this word is essential to comprehending the sentence.

By the time you've reached English Language Arts 10-1, you've learned the meanings of a lot of words. However, it's important that you continue to expand your vocabulary so that you'll be able to comprehend more sophisticated messages and texts.

3. a. Where do you encounter new words?
- b. What strategies do you use to learn their meanings?

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 125.

One strategy for expanding your vocabulary is to maintain a **vocabulary log**, a list of new words that you encounter in your life and school work. You'll be asked to submit your log with the second Assignment Booklet in each module. As you encounter unfamiliar words and expressions, record them in a chart that you've created in a section at the end of your notebook. Use the dictionary to find an appropriate definition for each new word. In the chart, define each word and make a brief note of where you found it. You should have at least ten new words for every module.

Your vocabulary log should look something like this.

New Word	Definition	Source of Word
conscientious	doing what you know is right	ELA 10-1, Module 1, page 24
nymph	a goddess of nature living in seas, rivers, hills, woods, or trees	<i>Sightlines 10</i> , page 5

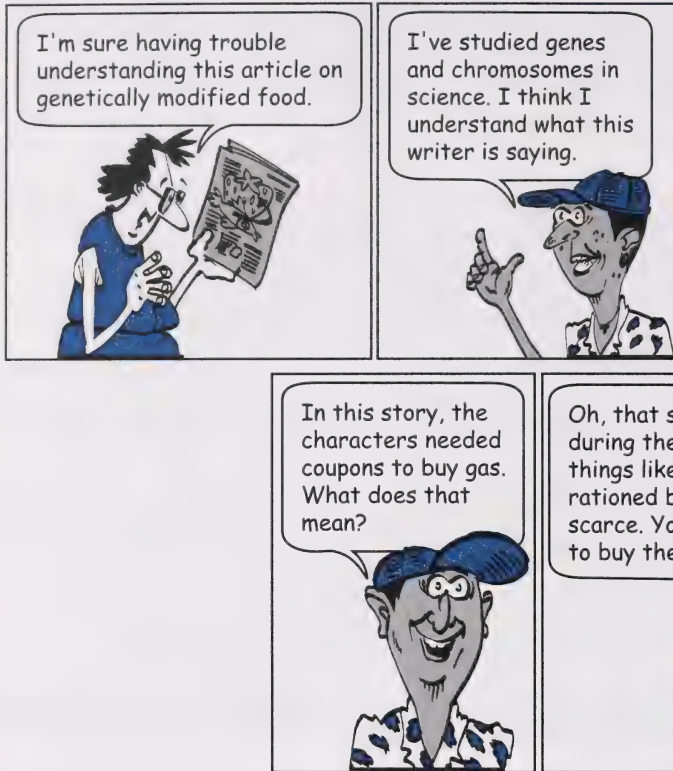
text

print or nonprint material that communicates a message

prior knowledge

the knowledge of a subject that you have before you begin to read, listen, or view

Enlarging your vocabulary will help you to comprehend what you read, but there's more to reading comprehension than just understanding the meanings of words. Every **text** that you read is easier to comprehend when you know some strategies to deal with the text and when you have some **prior knowledge** of the subject.



Throughout your life as you listen, read, and view, you acquire knowledge and experience, which help you comprehend more information and experiences.

Think of each new piece of knowledge or new experience as a snowball that collects more snow as it rolls. Eventually, you accumulate an enormous mass of knowledge and experience that will help you comprehend a wide variety of new messages.





While you've been accumulating this knowledge and experience (maybe without even realizing it), you've also been learning strategies to deal with various texts. Although different types of texts demand different reading strategies, here are some general tips that you can use to help you understand new texts:

fiction

literature that is based on imagination rather than truth

- One of the first strategies that people use to help comprehend a text is to classify it. Is the text **fiction** or **non-fiction**? Is it **prose** or poetry? Once you've classified the text, you use different strategies to read it.
- Before you start to read, take a moment to **preview** or **survey** the text. Look at the way the text is arranged or organized. Glance at headings or titles, illustrations, lists, margin definitions, and **icons**.

To learn more about previewing a text in order to enhance your comprehension and evaluate the background information about the topic that you already have, view the segment "Engaging Prior Knowledge" on your *English Language Arts 10-1 Multimedia Segments* CD-ROM.

- Is the subject completely new, or do you have some prior knowledge of this subject to help you understand it? Will you need a dictionary to help you with unfamiliar words?
- Make predictions about the text. For example, you might try to predict what will happen in a story or how a character will change in a play. If you're reading an article, essay, or report, you might try to predict how the writer may make connections among ideas, draw conclusions, or make recommendations.
- Monitor your reading comprehension. Reread parts of texts when you don't understand them. When a sentence doesn't make sense, you may have read a word incorrectly. Rereading the sentence will often help you to make meaning from the words. At the end of a paragraph, pause and try to summarize the main idea. If you haven't understood it, reread the paragraph.
- Rereading can also draw your attention to details in the text that you missed the first time. Observing particular details often changes your understanding of a text.
- Alter the rate or speed at which you read. For some purposes, you may wish to **scan** (glance quickly through a text to find a particular piece of information). At other times, you may want to **skim** material (read it quickly to obtain main ideas). On the other hand, some texts should be read slowly and carefully to understand them completely.



non-fiction

literature that deals with information and facts or opinions

prose

ordinary written or spoken language; all language that isn't poetry

preview

to look at a text before reading it, in order to notice how the material is organized

survey

to look over

icon

a picture or image used to represent a word or idea

scan

to glance through print material to locate a specific piece of information

skim

to read a text quickly to understand the main ideas

- Think about your purpose for reading. Then develop some questions related to your purpose.

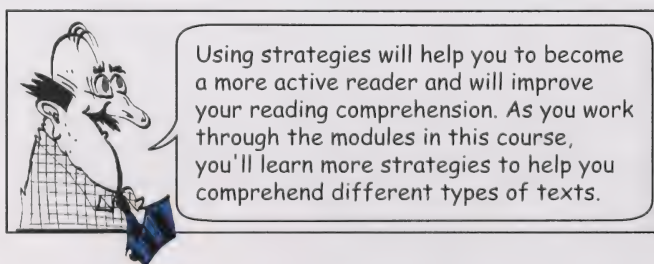
Purpose for Reading	Question
to obtain new information	What is this writer's view on genetically modified food?
to review information already learned	What are the main reasons for the rise of communism?
to locate an answer to a question	What is the name of the lead guitarist in this band?
to relax and enjoy an experience	Will this text make me laugh? Will it make me forget my frustrations and worries for awhile? Will it stimulate my imagination so that I can share this experience?

- Be a critical reader. The text that you're reading may not be accurate, the author may not be objective or honest, and the ideas or opinions presented may be biased or poorly supported. As you read, ask yourself questions like these: Is this accurate? Is this complete, or have important ideas been omitted or ignored? Do I agree with this opinion?

4. What questions would you ask if your purpose was to appreciate a poem?
5.
 - a. What are three occasions when you scan material?
 - b. What are three occasions when you skim material?
 - c. What are three occasions when you'll read slowly and carefully?

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 126.

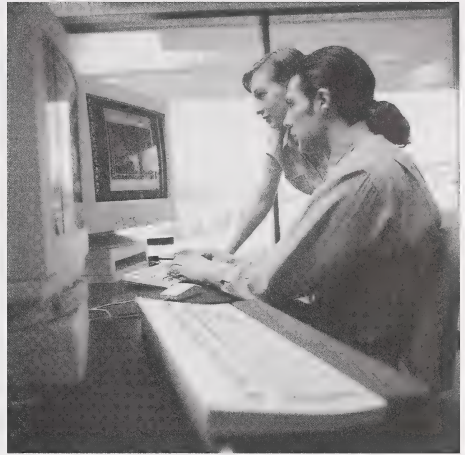
6. Now that you've learned some strategies that you can use when you're reading, think about reading a technical manual, such as a manual for a digital camcorder. What strategies would you use to help you comprehend a manual for a new camcorder?



Viewing

Another way that you receive messages is through viewing. Today, more than ever before in history, people spend a great deal of time looking at visuals on television, in movies, and on their computers.

7. What are some other kinds of visual messages that you see frequently? List as many types of visual communication, other than those on television, movies, and computers, as you can think of. Work with a partner or in a small group, if you can.



Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 126.

When you're looking at a visual text, you may not even be aware of receiving a message. Yet most people would agree with the old saying that a picture is worth a thousand words. Think for a moment about the events of September 11, 2001. Reading in a newspaper that two hijacked airplanes destroyed New York's World Trade Centre doesn't etch that event into your memory in the same way that seeing it on television does.

Seeing is believing says the old adage, and seeing images in photographs, paintings, and film has far more impact than reading or hearing about events. Because visual messages are so powerful, it's important to become a critical viewer.



As a critical viewer, you should think about **what** a message says and **how** the message is presented. Visual messages usually have a main idea, supported by details in the visual text. Sometimes, the meaning is immediately apparent. In other texts, however, the idea may be presented in a more subtle way. In fact, in some texts, the ideas may be nearly hidden, so that you may not be conscious of the message.

Advertisements are examples of visuals with both obvious and hidden meanings. An ad selling facial tissue has the obvious purpose of selling the product. When the tissue is pictured with a baby, the subtle message is that the tissue is soft enough to use on a baby's skin or as soft as baby's skin. The next time you purchase facial tissue, you may find yourself looking for a particular brand without knowing why. However, if someone asked you why you were buying that brand, you might say, "Oh, it's soft. It won't irritate my skin." Although you may not be aware of the subtle aspect of the ad's message, sometimes it has more influence on you than the obvious part of the message.



Here are some general questions to ask yourself when you're looking at visuals:

- What is the purpose of the visual? Some purposes that you might identify are to persuade you, to entertain you, and to sell you something.
- Who is the intended audience? Is the visual designed to appeal to a particular group of people, such as children, teens, taxpayers, voters, or well-off people?
- What is the main idea of the visual? Does the visual also have a more subtle message?
- What emotions does this visual evoke in you? (How do you feel when viewing it?)

The ways that visual messages present their ideas vary according to the type of message. For example, photographs may use colour, line, camera techniques, and lighting to convey their messages. Cartoons, drawings, paintings, and sculpture obviously use some different techniques. As you complete the modules in this course, you'll learn more about interpreting various types of visual images.

This lesson focused on the three ways that you comprehend and interpret messages—by listening, reading, and viewing. You learned some general strategies that will help you as you work through the lessons in this course. You also started a vocabulary log, which you'll hand in with your Assignment Booklet at the end of every module.

Next, you'll think about the communication skills that you'll need to work effectively with groups of people.

Lesson 4: Working in Groups



How much time do you spend alone? How much time do you spend with other people? Think about the adults whom you know. Do most of them work alone, or do their jobs involve working with other people?

1. Make a list of various activities that you do alone.
2. Make a list of various activities that you do with other people. Think about school- or work-related activities as well as recreational activities.

Working in a group can have advantages. Individuals often cannot accomplish a difficult task, whereas a group of people working together can complete many challenging and complex jobs.

3. In your notebook, make a chart with two columns, like the one that follows. List several advantages and disadvantages of working in a group.

Advantages of Working in a Group	Disadvantages of Working in a Group



Turn now to *Sightlines 10*, and read “Please Come for Dinner” on page 236. As you read this article, think about how the members in this group changed as a result of working together. You might also find words in this article for your vocabulary log.

Now respond in your notebook to the questions below.

4.
 - a. What challenge did the St. Andrew’s congregation face?
 - b. What problems did they anticipate?
5.
 - a. The original plan was to feed the homeless instant soup, donated muffins, and coffee. How did this plan change?
 - b. Could this program have been successfully carried out by someone working alone?

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 126.

Turn to Assignment Booklet 1A, and complete question 3 of Section 1 dealing with the St. Andrew’s congregation and its work with the homeless.

Group Skills

One of the expectations of students in English Language Arts 10-1 is that they’ll be able to work effectively in groups. To do this, you’ll need to demonstrate sensitivity toward the needs and feelings of other people. You’ll also need to use your speaking and listening skills to communicate with other members of your group. Finally, some **collaborative skills** will help you accomplish the group’s task.

When you work with a group, you’ll use a variety of social skills. Most groups consist of various types of people. Awareness of **group dynamics**, the way that people in a group relate to each other, will help you to understand your own behaviour in a group and the behaviour of others.

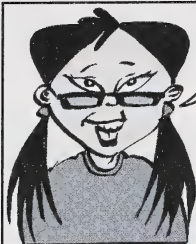


collaborative skills

the skills used in a group to accomplish the assigned task

group dynamics

the way that people in a group relate to each other



I'm an extrovert. I love to work with other people. I enjoy talking, I'm confident about expressing my opinion, and I'm willing to act as a leader.

I'm an introvert. I'm quite shy, and I prefer to listen to others rather than to talk. I worry that other people will ridicule my ideas. I like working by myself.



I like to get things done. When I'm given a task, I like to get at it immediately and finish it as quickly as possible. I'm not very patient, and sometimes I find it easier to tell people what to do rather than wait for them to come up with ideas.

I'm a perfectionist. I want to be sure that what I do is exactly right. Sometimes, I'm reluctant to start a project because I'm unsure of exactly what I should do. I also have trouble finishing something because I always feel that I can improve it if I have more time. I hate working with people who don't care about doing things right.



I'm a procrastinator. Some people call me lazy because it takes me a long time to get started on something. The harder something is to do, the more I'll delay getting to work.

I'm a person who is easily distracted from a task—especially if I'm not very keen on the job to begin with. I often find myself looking around to see if there's something more interesting going on.



I'm a critic. I usually see what's wrong with something, and I'm quick to point out mistakes. I find it easier to criticize other people's ideas than to come up with my own.



6. Think about the way that you relate to other people in a group. What aspects of your behaviour contribute to the group's success? What aspects of your behaviour might cause problems within the group?

For helpful suggestions, refer to the Appendix, Section 1: Lesson 4 on page 127.

Being conscious of group dynamics helps you to understand the strengths and weaknesses of the people in the group—as well as your own strengths and weaknesses. To work effectively with other people, you must recognize and deal with people's feelings and needs. Suppose, for example, that your teen club is planning to clean up and paint its clubroom. When you attend the planning meeting, what social skills will you use to help the group work effectively?

7. The following chart lists many of the social skills that you'll need to use when you work in a group. Copy the chart in your notebook.

Think about the project to paint the teen clubroom. Complete the second column by showing examples of words that you could use to demonstrate the skill during the planning meeting. The first one is done for you as an example.

Social Skills Used in Group Work	Example
• agree with and support others	"I like that idea, Tadeus. I'd be willing to help you with that."
• disagree politely	
• encourage others to participate	
• recognize other people's contributions	
• contribute without controlling	
• consider other people's ideas	
• understand other people's feelings	

Compare your examples with those in the Appendix, Section 1: Lesson 4 on page 128.

You'll also need to use collaborative skills to complete the group's task successfully. Think again of the teen club project. What can you do to help the group achieve its goal? Here are some suggestions to help you work successfully in groups:

- Do the necessary preparation so that you can participate. For example, you may have to invite someone to the meeting, read some material, or do some research.
- Be on time for the meeting—and be ready to work when the meeting begins.

- Stay focused on the task. Avoid distracting others, chatting with someone during a presentation, and daydreaming.
- Contribute ideas and suggestions when you can, but don't monopolize the discussion.
- Be flexible. Consider other people's ideas carefully before rejecting them. Remember, their ideas could be better than yours.
- Be aware of the time that you take when you're making a presentation or expressing your opinions. Think of time as a commodity that should be used wisely. Avoid needlessly repeating your ideas and opinions. Recognize the need to conclude discussion on one item and move to the next.
- Take responsibility for helping the group to be successful. Volunteer to do a job or perform a role. Don't expect the other people in the group to do all the work. If there are five people in a group, you should expect to do at least one-fifth of the work.

Finally, you'll also need to use your communication skills in group work—especially the skills of listening and speaking. Here are some ways that you may need to use your communication skills as you work in groups.



Speaking	making a presentation; asking and answering questions; leading a discussion; voicing your ideas and opinions
Listening	listening during a presentation and discussion; listening to other people's questions and opinions
Reading	reading information before and during the meeting; reading information aloud to the group during an oral presentation
Writing	taking notes during a presentation or discussion; making notes to organize your thoughts before speaking
Viewing	viewing a visual presentation and critically assessing the information
Representing	creating graphs and charts so that other people can comprehend information easily; using pictures and diagrams during a presentation

As you use language to communicate in groups, you should be aware of the words that you choose. Language can be used to encourage and praise, but it can also be a cruel weapon used to offend and humiliate people. The language that you use can make other people feel included or make them feel excluded.



When a new person joins a group, both the newcomer and the other members of the group can feel shy. Unless the tension resulting from this situation is resolved, the group is unlikely to be able to function effectively.

8. a. What advice would you give to a new person joining a group?
- b. As a group member, how could you help a new person feel included?

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 128.

Group Roles

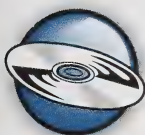
As a member of a group, you may be asked to perform a particular role. For example, in many groups, one person acts as a chairperson or organizer. Another may perform the duties of a secretary or recorder. A third role is that of the timekeeper—someone who monitors the time spent on items and helps the group keep on schedule. At times, groups also need a reporter or speaker to present the group's work to another group. Of course, everyone in the group also performs the role of being an active participant.



9. In your notebook, make a chart similar to the one below. Complete the chart by explaining the duties that each person would perform.

Group Role	Duties
Organizer/Chairperson	
Recorder/Secretary	
Timekeeper	
Reporter/Speaker	
Active Participant	

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 129.



For more information about working successfully and effectively with others, view “Achieving Successful Group Work Processes” on your *English Language Arts 10-1 Multimedia Segments* CD-ROM.

Now that you’ve thought about the skills you use in group work and the roles that you might be asked to perform, you’re ready to apply your knowledge and skills.

The next time you work in a group, think about the group dynamics and the effectiveness of the group’s performance. Ask yourself these questions:

- Is everyone in this group an active participant?
- Are the members of this group using appropriate social skills as they interact with one another?
- Are the organizer, recorder, and timekeeper performing their jobs effectively?
- Are members of this group using collaborative skills to help complete the task successfully?
- Are members of this group demonstrating effective communication skills as they speak, listen, read, write, view, and represent?
- Am I an active participant in the group? Am I taking responsibility for the group’s success? Have I offered to take a role or perform a task?

Conclusion



This section has focused on communication. You thought about reading, writing, speaking, listening, viewing, and representing, and you learned some strategies that you can use as you work through the modules in this course.

You also thought about the skills you use when you work in groups. If you're working on this course by yourself, you should try to find a partner or partners who can help you in some of the lessons. You can use your skills as you work with your partner. You can also use your skills when you're working in other group situations, such as teams or clubs. Remember, to make a group function effectively, every person in the group must be an active participant. Don't forget to add unfamiliar words to your vocabulary log.

In the next section, you'll learn how to respond to various texts, and you'll begin writing in your journal.

Turn to Assignment Booklet 1A, and complete the remaining questions for this section.

Section 2: Responding to Texts

Suppose that you've just listened to a presentation, and you've been asked to write about it in your journal. Do you feel confident that you can do a good job on this type of assignment? Or do you ask, "What should I write about?" and "Who's going to read this?"

As you work through the modules in English Language Arts 10-1, you'll be reading and viewing texts as well as listening to them on your audio CD. Then you'll be asked to respond to these texts in a variety of ways. For example, you may be asked to answer some questions, write in your journal, or create a text of your own.

In this section, you'll learn how to respond personally and critically to a variety of texts. When you've completed this section, you'll know how to write insightful journal entries, and you'll understand that attentive reading, listening, and viewing is essential to create a thoughtful response.

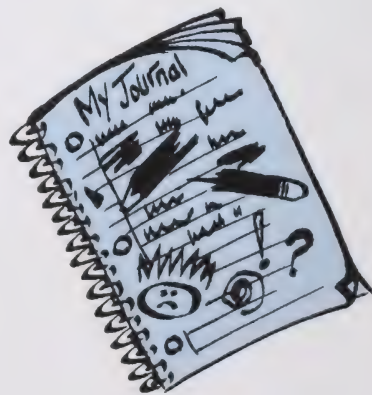
Responding to Texts
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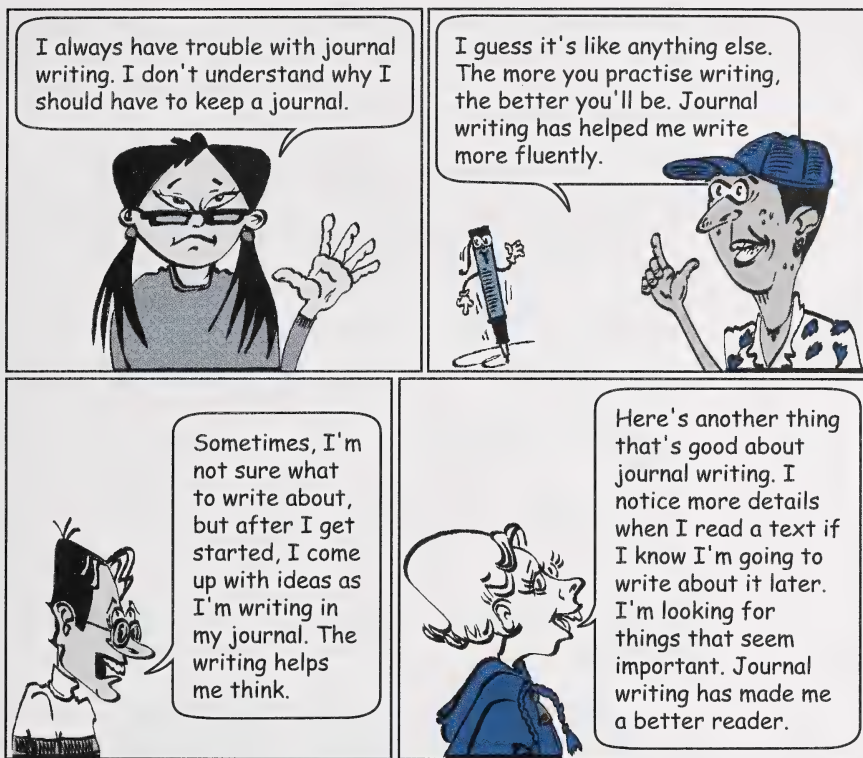
Lesson 1: Journal Writing



Imagine that you've just watched a video or a movie with your friends. What do you do after it's over? Most likely you all begin talking about what you've just seen. Some of your friends might say they enjoyed it whereas others might claim they found it boring. The focus of the conversation becomes **what** made the film appealing to some but not to others and **why**.

When you're writing in your journal, you often do much the same thing. A journal is an opportunity for you to have a conversation with yourself and anyone who reads it. In a journal, you can express your feelings and opinions. As you write in your journal, you develop your skills as a language user and your understanding of a variety of texts. You write to express your ideas—and as you express your ideas, you learn to write more effectively and to observe more carefully.





expressive language

everyday language used to express feelings, experiences, and ideas

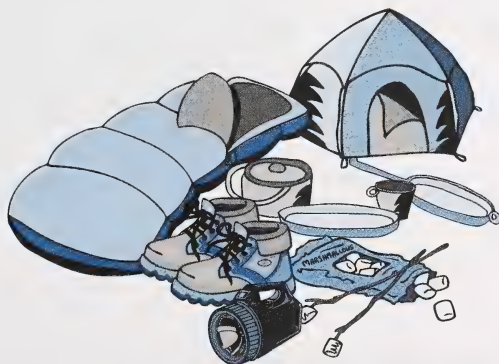
exploratory language

everyday language used to explore thoughts and feelings; similar to expressive language

The writing that you do in your journal and the talking you do every day with your family and friends are similar because you're using **expressive language** and **exploratory language**. This type of language allows you to express your thoughts, feelings, and opinions. You can explore ideas and beliefs and reflect on your experiences.

Suppose you're planning a weekend camping trip. You might take a moment to sit down and make a list of clothes and equipment that you want to take with you. As you write your first items, more things spring to mind.

Similarly, when you begin a journal, you may start slowly. But once stimulated, your brain usually begins to work harder, and the ideas begin to flow.



In this course, you'll be writing in your journal in most lessons. Keep your journal separate from your notebook. Do your journal writing in a special scribbler or keytab so that you can easily refer to previous entries. Begin each journal with the date, and note the number and letter of the entry.

You'll use your journal in English Language Arts 10-1 to

- express your ideas on various topics and on texts that you'll read, view, and listen to
- consider the ideas of others
- ask questions related to a text and speculate on possible answers
- make predictions before, during, or after you encounter a text
- demonstrate your understanding of the ways that texts are created
- reflect on your thought processes and communication skills

Now that you've thought about the purposes for journal writing, it's time to begin your journal. Here's your first journal assignment.

Journal Entry 1A

Do you enjoy camping? Write an entry in your journal after considering these questions:

- Are you an enthusiastic camper?
- Have you enjoyed some great camping experiences?
- Have you endured some horrible camping experiences?
- If you've never had the opportunity to go camping, how do you feel about trying it?

Journal Entry 1A September 4

I've gone on several camping trips. Some were fun, but one was a disaster, mainly because of the weather. The place we usually go is a lake about 200 kilometres away from home. My uncle takes his truck, camper, and boat, and we go in our van and take two tents. By the time we've loaded everything we need into the van, we almost haven't got room for ourselves. I think the best trip we ever had was

After you've written your first journal entry, take a moment to reflect on your experience. Respond to the following questions in your notebook.

1. Did you find it easy or difficult to write this journal entry?
2. Were you able to write **fluently**—without stopping—or did you pause frequently?
3. Did any of the ideas that came to you as you wrote surprise or impress you as being particularly good?
4. Approximately how much time did it take you to write this journal entry? How long is your entry?
5. How would you evaluate your journal writing? Use the scale of Excellent, Good, Acceptable, Needs Improvement.

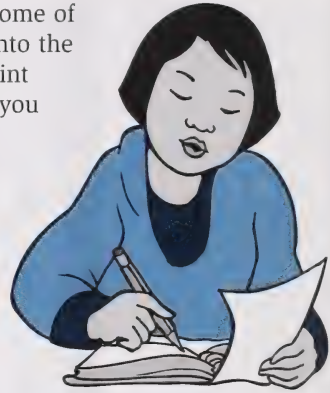
For helpful comments, refer to the Appendix, Section 2: Lesson 1 on page 129.

DID YOU KNOW?

Did you know that many people keep personal journals? They use them to record their experiences, feelings, and ideas. A journal can become a history of your life and a record of the changes you experience as you grow older. Some writers have used their journals as a source of material for other writing, such as poems, articles, or a novel. You don't have to write in a personal journal every day, but you should record your thoughts and impressions as often as possible. In the future, you'll be amazed and amused at some of your current ideas!

In your Assignment Booklets, you'll be asked to select some of your entries for evaluation. You'll recopy these entries into the Assignment Booklet or type them on a computer and print them. When you submit a journal entry for evaluation, you should first do as follows:

- Revise these entries so that your ideas are clear.
- Edit these entries to eliminate errors in sentence structure, grammar, capitalization, punctuation, and spelling.



You don't have to change from expressive and exploratory language to formal language. A journal is not an essay. You aren't expected to write formal introductions and conclusions in a journal entry or to eliminate colloquial expressions.



The journal entries you submit will be evaluated according to the following scoring guidelines.

Journal Evaluation Guidelines

Carefully edit and proofread all journal entries that are shared with a reader—a partner or teacher.

5 marks: The thoughts are perceptive and original. The content is detailed. The writing is well organized, and the ideas flow logically. Transitional devices linking or contrasting ideas are used skilfully and effectively. The language is precise and creative.

4 marks: The thoughts are perceptive. The content is detailed. The writing is well organized, transitions are clear, and the ideas are easy to follow. The language is accurate and clear.

3 marks: The thoughts are well considered. The content is relatively detailed, allowing the reader to understand the ideas and point of view. The writing is organized so that the ideas are easy to follow. The language is straightforward and clear.

2 marks: Little time was spent thinking about and reflecting on the ideas or questions that were presented. Few details have been provided to allow the reader to understand and appreciate the message. The ideas are not easy to follow. The language is vague, general, or inappropriate to the task.

1 mark: Less time than necessary was spent on this journal entry. The entry doesn't adequately cover the topic or explore the important ideas. The ideas are not supported with details. The ideas are difficult to follow because the language is vague or inappropriate.

0 marks: The journal entry is off topic, is illegible, has been handled inappropriately, or lacks sufficient detail to fulfil the requirements of the assignment.

Now that you've learned the reasons for journal writing and the expectations of journals in English Language Arts 10-1, you're ready to think about writing a response to literature.

In the next lesson, you'll learn the difference between personal and critical response, and you'll think about how to write a thoughtful response.

Lesson 2: Personal Response



Although some of the journal writing that you'll do in this course will ask you to think about your personal experiences (like camping trips), many journal assignments will require you to respond to something you read, hear, or view. After reading a poem or story, for example, you may be asked to reflect on your experience of reading the literary text. Do you feel confident about writing this type of journal entry?



In some ways, responding to a new text is similar to responding to any other new experience. How do you react when you taste a new type of food? First, you probably decide whether you like or dislike the food. Then you might compare it to something familiar.



When you respond to a literary text, you likely do the same thing. You express your opinion on whether you like or dislike the text; then you might compare it to another text that you've read or seen or to a personal experience that you've had or observed. This reaction is called a **personal response**.

personal response

a reaction to a text that expresses a personal opinion and considers the text in the light of personal experience

When you respond personally to a text, you focus on your feelings about the text and the personal connection that you've made with it. Your personal response is rooted in your experiences, beliefs, values, and knowledge.



Now read the poem "Not Just a Platform for My Dance" on page 310 of *Sightlines 10*. Then read the following class discussion about the poem.





Brandon: I love this poem. I like the poet's idea that the land isn't just a place for your stuff. It belongs to everyone.

Dominic: Yeah, it's a good poem. I saw some First Nations people dance once. They wore great costumes. You could imagine that dance at a camp hundreds of years ago.

Lin: I think the photograph on page 310 works really well with the poem. The dancer looks so colourful, and you can see the movement.

Brandon: Have you ever heard the Buffalo River Dene Drummers? This poem reminds me of their music.

Chelsea: I'm a Ukrainian dancer. You know, traditionally Ukrainians have celebrated spring and fall when the crops were planted and harvested. Aboriginal people had such a strong connection with the land. They depended on the land for everything—their food, clothing, and shelter.

Lin: Do you remember the movie *Dances with Wolves*? This poem reminds me of that movie. It really showed how Aboriginal people used to live.

Dominic: I like the part of the poem where it says the land is part of the person's eyes and mouth—it's part of the person's being.

Chelsea: Right. It's not just a place to dance—it's much more than that. When I read this poem, I saw the prairie and trees. I can visualize what the land used to be like, before the farms and ranches and cities. I can imagine riding a horse for hours and seeing nothing but the prairie and sky and thousands of buffalo.



What's your opinion of the poem "Not Just a Platform for My Dance"? Write a personal response to this poem after considering the following questions:

- Do you like or dislike the poem? Explain your opinion.
- Are there particular words, phrases, or images that you especially like?
- Does this poem remind you of any other text, for example, a poem, story, picture, or film? Explain the similarity or difference.
- Does this poem remind you of an experience you've had or observed?
- Does this poem make you think about something or teach you something?

Compare your journal response with the one in the Appendix, Section 2: Lesson 2 on page 130.

Now that you've read the poem and written about it, listen to "Not Just a Platform for My Dance"¹ on your audio CD.

Respond to these questions in your notebook.

1. Does the experience of listening to the poem change your opinion or understanding of it?
2. Has this second experience with the poem caused you to notice something that you missed the first time that you read it?

For helpful comments, refer to the Appendix, Section 2: Lesson 2 on page 130.

A journal entry isn't the only way to respond personally to a text. Here are some examples of other kinds of personal response.

- Create an illustration based on a quotation or image in the text.
- Write a letter to the author or to a character in the text.
- Present an oral reading (or choral reading in a group) of the text or part of the text.
- Design a book cover, title page, or poster.
- Represent the text in a mime performance or a tableau.

¹ Marilyn Dumont, "Not Just a Platform for My Dance," in *A Really Good Brown Girl* (London: Brick Books, 1996). Reproduced by permission.

In this lesson, you learned that a personal response to a text is your personal reaction based on your feelings, experience, beliefs, and values. Whenever you're confronted with something new, whether it's a text, a food, or some other new experience, your first reaction is usually a personal one. However, it's also important to try to understand the new experience—whether you like it or not. In the next lesson, you'll learn how to respond to texts by focusing on them rather than on yourself.

Lesson 3: Critical Response



critical response

a response to a text that focuses on its meaning and the way it has been created

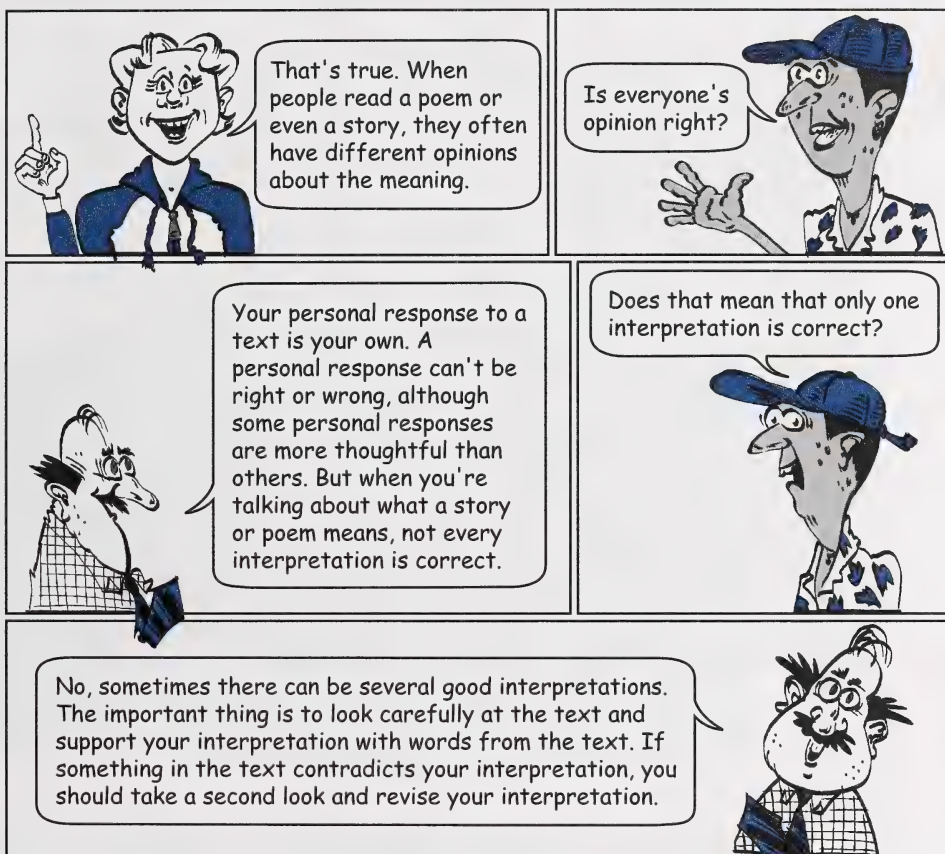
Another way of responding to literature is called **critical response**. When you engage in critical response, you focus on the text itself. You think about how the text has been created.

For example, in a literary text, you notice word choices, imagery, and other devices that the author has used, such as contrast, irony, metaphor, and symbols. You think about what the author is saying and why he or she is saying it. You consider the main ideas and the details. You look at significant passages in the text, and you think about why these words are important.

In visual text, you look at the techniques used by the photographer, artist, or filmmaker. You'll learn more about recognizing these devices and techniques in future modules of this course.

When you read Marilyn Dumont's poem "Not Just a Platform for My Dance," you likely thought about the meaning of the words. You may have asked yourself many questions. For example, you might have asked what the poet meant when she said, "this land is not just a platform for my dance."

Of course, everyone who reads the poem might have a slightly different answer to that question.



Although people may disagree on some points when they're discussing a text, usually a general **consensus** or agreement can be reached on the meaning. Here are some tips to help you respond to a text critically:

- Read, view, or listen to the text carefully. The answer to questions about meaning usually lies in the text itself. Reread or listen again to passages that you don't understand, and look carefully at the words chosen by the author. Use a dictionary to find the meaning of unfamiliar words.
- Be open-minded about responses that differ from yours. Use the words in a written text or the details in a visual text to verify your interpretation. If you find words or details that contradict your interpretation, you may need to change your view.

consensus

agreement on an issue or question

context

the circumstances or conditions in which a text was created

figurative language

language that uses figures of speech like similes and metaphors to achieve a special effect

- Reread for greater understanding. You'll notice details that you missed on your first reading. Those details may change your understanding of the text.
- Research the **context** of a text. Information about the author's life, the time that the text was written, or the historical events and places referred to may help you to understand the text.
- Identify the type of text so that you can select strategies to make meaning. You use different strategies when you read a story than you use when you read a poem or an article in a magazine.
- Recognize the devices and techniques used in a particular kind of text. For example, when you're reading poetry, you expect to see imagery and **figurative language**; when you're looking at a photograph, you look for lighting, camera angles, and distance.

Journal Entry 10

Now try your hand at writing a critical response to the poem "Not Just a Platform for My Dance." Use the following questions to help you:

- What does this poem mean? What is the central idea in the poem?
- What words or details in the poem seem significant? Why are they important?
- Why does the poet believe what she says? What is her purpose for writing the poem?
- What poetic techniques does this writer use to present her message?

Compare your journal entry with the one in the Appendix, Section 2: Lesson 3 on page 130.

To help you understand the difference between personal and critical response, copy the following chart into your notebook.

Personal Response	Critical Response

1. Explain each type of response.
2. For each type of response, suggest three possible ways that you could begin a sentence in a journal entry. An example for personal response would be "I enjoyed . . ."

Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 131.



Most of your journal entries in this course will include both personal and critical responses. Keep in mind that thoughtful responses depend on careful reading, viewing, or listening to the text. If you're distracted while listening or interrupted when you're reading, you'll likely lose concentration. Find a quiet place to do your reading and listening. Also, you may want to make a few short notes to record your initial observations, questions, and reactions. Jotting down these ideas may help you to understand and respond to the text.

Finally, before you begin a journal entry, you might want to pick three or four ideas and then write a paragraph on each one. A good plan is to start with one or two paragraphs of personal response and then finish with two or three paragraphs of critical response.

If you have difficulty responding to a literary text, you might find the following list of questions helpful. Keep in mind that you should **always give reasons for your opinions and give support from the text for your ideas**.

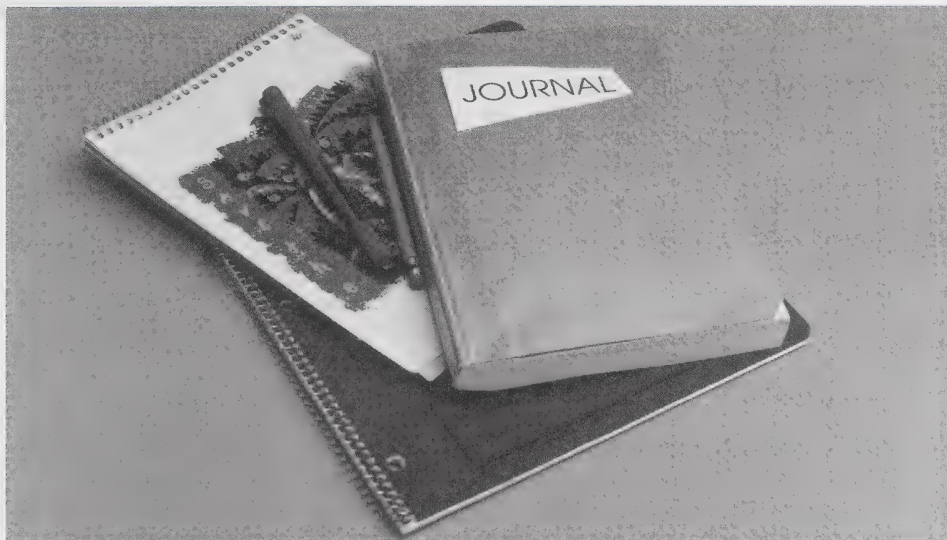
- Do you like this text? Did you enjoy reading, viewing, or listening to it?
- Does this text remind you of another one, for example, another poem, film, or story? What similarities and differences do you observe?
- Do the characters in the text remind you of yourself or other people you know?
- Does the experience in the text remind you of something you've experienced or observed?
- What feelings does the text evoke in you?
- Is there anything in the text that confuses you? Do you have questions you'd like to ask the text creator?
- Did you make any predictions when you read, viewed, or listened to the text? Are you surprised by anything in the text?
- Are you satisfied with the ending?
- What do you think the text means? Why does the text creator send this message?
- What words, phrases, details, or images in the text appeal to you?
- Do you recognize particular devices, patterns, or techniques that the creator used to create the text?
- Did you learn anything from this text? Does this text change your understanding of people or the world?
- Has this text prompted you to think about something in a different way?

Journals aren't the only way to respond critically to a text. You might be asked to respond in many other ways. For example, you could

- discuss a text with a partner or group
- create a multimedia presentation on a text
- write a composition about the text, such as a letter, essay, or editorial
- change this text into another text form, for example, a poem into a story
- represent the text as a drawing, painting, collage, or sculpture

In this lesson, you learned how to respond critically to a text. When you write in your journal after reading, viewing, or listening to a text, you'll probably respond both personally and critically. You might want to keep a copy of the journal writing suggestions in your journal so that you can refer to it easily.

Conclusion



This section has focused on journal writing as a way of responding to texts. You discovered the difference between personal and critical responses, and you have a set of questions that you can use to help you with journal writing if you're unable to come up with your own ideas.

Although you'll usually want to first respond personally to a text, your journal entries should extend further into critical response of the texts that you've encountered. Even though you may not like a text, you should make an effort to understand its meaning and appreciate the artistry or craft used in its creation.

To form a thoughtful response to any text, you must read, view, or listen attentively. If you find yourself unable to understand a text, ask yourself whether you read too quickly or were distracted as you were viewing or listening. As you work through the modules in this course, you'll learn more strategies to help you improve your understanding and your ability to respond effectively. Have you remembered to add new words to your vocabulary log?

Turn to Assignment Booklet 1A, and complete the two questions for Section 2. Submit your Assignment Booklet for assessment.

Section 3: The Writing Process

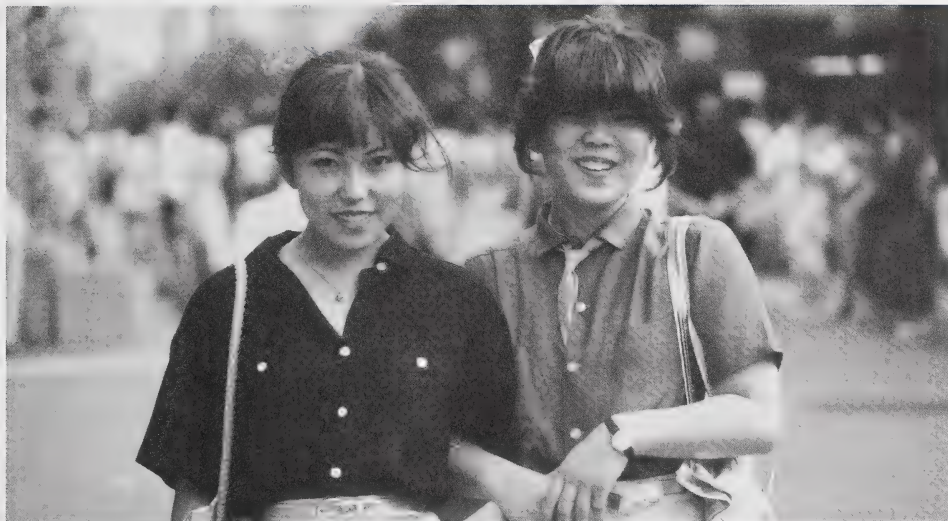
You're probably familiar with the writing process because you've been writing in English language arts classes for many years. You may also be aware that everyone doesn't follow exactly the same process when writing. For example, some people prefer to draft their writing using a pen or pencil, whereas others enthusiastically do all their writing on a computer.

No matter what tools you choose to use when you're writing, you still follow a procedure. For many people, that process is linear—they proceed from one step to the next and then to the next. Other people engage in a recursive process—they move back and forth through the steps. Whether you use a linear or recursive method, it's important to complete each step. If you omit a step, you're likely to cause yourself trouble later on in the process, and your writing will probably be less effective than you'd like it to be.

When you've completed this section, you'll understand the importance of each step in the writing process, and you'll use these steps to write a composition. Don't forget to keep a lookout for unfamiliar words for your vocabulary log.

The Writing Process
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The Writing Process

Lesson 1: Prewriting



Generating Ideas

Suppose that one of your friends is spending a few months in a foreign country where her dad is working and you want to send an e-mail to her. Before you begin to write your message, you'll probably have some ideas of what you want to write. Very likely, you'll simply have thought about these ideas, but you may even take a moment to jot a few notes to yourself so that you don't forget anything. Later, you may even reconsider and leave something out or add something else.

Karen doesn't even know Jerry,
so there's not much point in
telling her about his accident.



Ideas for my e-mail to Karen:

storm
our trip to Jasper
the concert
~~Jerry's accident~~
volleyball

generate ideas

to produce ideas
before writing

Whether you realize it or not, you're engaging in the first step of the writing process—prewriting. In this stage, writers **generate ideas** and make choices.

Jotting down a few ideas is a simple example of prewriting. Unfortunately, as you likely know, generating ideas for some assignments can be much more difficult. On the other hand, trying to write a composition without spending some time on prewriting is almost impossible.



Prewriting is important for every kind of writing you do, from letters to poetry to research reports. The purpose of prewriting is to establish a flow of ideas and to generate possibilities. You also have to make a lot of choices when you're starting a composition.

Prewriting takes time, but it's well worth the time you spend on it. Here are some common prewriting activities that might help you to generate ideas.

Freewriting

If you're intimidated by the dreaded blank page or if you find yourself writing a few words and then crumpling the page and starting again, you might want to try **freewriting** to help get your ideas flowing.

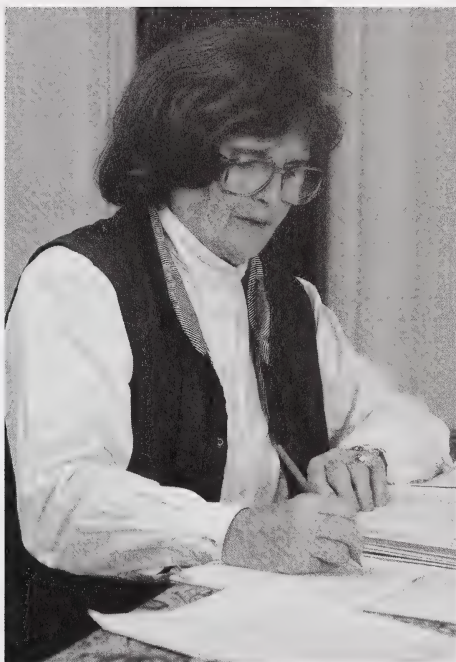
freewriting

a prewriting
technique that
involves writing
non-stop for several
minutes, allowing
whatever thoughts
that come to mind
to be recorded on
the page

Set yourself a time limit of five to ten minutes. Then force yourself to write without stopping. If you've been given a topic, focus on the topic. If you have to find a topic yourself, write about all possible topics, even those that might seem to be ridiculous.

Don't go back to change or correct anything. Don't worry about your spelling or sentence structure. Just keep writing. The purpose of freewriting is to establish a flow, not to produce polished writing. If nothing comes to your mind, write *I can't think of anything to write* over and over until an idea comes into your head.

When your time is up, reread what you've written. You may find that, within all those words, a good idea has emerged. If not, treat your prewriting as a warm-up exercise, and go on to another activity to generate your ideas.



Webbing

webbing

a prewriting technique in which ideas related to a single word or concept are drawn in a web or cluster around the original word



Creating a web, also called a cluster or mind-map, is another way of generating ideas. **Webbing** involves arranging words and phrases in a web or cluster around a main idea. With each new idea, you extend the web by writing other words and phrases that you associate with it. You draw lines like spokes in a wheel to show how the ideas are connected.

Developing a web helps you to discover subtopics within a topic and understand relationships between ideas. After you've created a web, you'll find it easy to limit your topic if necessary and to create an outline of your ideas.



Discussing and Brainstorming

Talking about a topic—or discussing a variety of topics—with a partner or a group can be an excellent way of generating ideas. You may want to take some notes during a discussion to help you recall the ideas later.

brainstorming

generating as many ideas as possible without restraint or criticism

Brainstorming can be done alone or in a group. When you brainstorm, you create a long list of ideas or questions. You record everything, using single words or short phrases. Initially, you don't reject or criticize any idea. Once you've come to the end of your ideas, sort through your notes and select the most useful ideas.

Observing

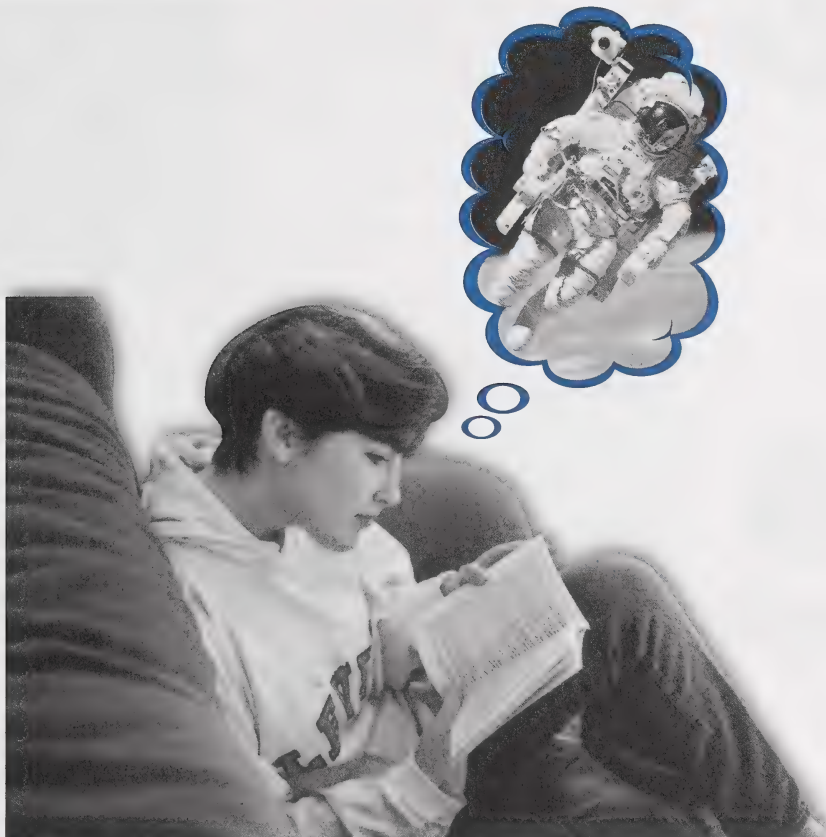
For some types of writing, careful observation is helpful. Place yourself in a situation where you can watch your subject and take notes as you observe. Scientists and sociologists frequently use this technique to collect information. Writers also need to be keen observers of people, places, and events.

Visualizing

visualizing

using your imagination to create a mental image of a person, thing, or event

In this prewriting technique, you find a quiet space, relax, and then try to recall as vividly as possible the details of a previous experience or memory. You can also think up an imaginary experience and pretend you're part of it. **Visualizing** can trigger your senses so that you can see, hear, smell, taste, touch, and feel the experience. The details that come to your mind can be helpful when you're writing anecdotes, poetry, and stories.



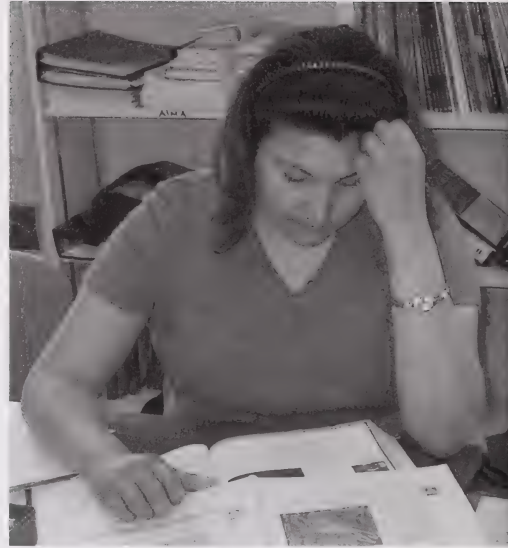
Interviewing

Interviewing someone else or having someone interview you can be a useful prewriting technique. For example, you could work with a partner to interview each other about a topic for a writing assignment.

You could also interview a person with expertise on a topic. Be sure that you take notes during the interview so that you don't forget ideas later when you begin to write.

Reading and Research

Gathering information is a necessary part of prewriting for many assignments. Reading can help you find useful information as well as stimulate your imagination. Looking at photographs and other visuals can also help you find ideas to write about. Another important source of information and ideas is the Internet. Reading, viewing, and doing research can provide you with the necessary background, factual information, or ideas so that you can create your own composition.



DID YOU KNOW?

Did you know that it's wrong to copy other people's ideas without giving them credit? This type of cheating is called **plagiarizing**. Whenever you're doing research, be sure to record the source of your information and acknowledge your sources within the text and in a bibliography. You'll learn how to do this in a future module, but you can also find this information on pages 131 to 135 in your *English Language Arts Handbook for Secondary Students*.

plagiarizing

copying other
people's ideas
without giving
them credit

Journal Entry 10

How do you generate ideas before you begin a writing assignment? Write a response in your journal after considering the following questions:

- What prewriting activities have you tried?
- What prewriting techniques have been most helpful to you?
- Do you find that creating a web helps you to generate and organize your ideas?
- Have you used a writing partner to help you generate ideas?

Making Choices

In addition to generating ideas, you'll need to make several decisions before you begin to write. Here are some questions to ask yourself.



What is my topic?

You've already thought about ways to generate ideas to help you choose a topic. Before you begin to write, look critically at your ideas. You may need to eliminate some because they're slightly off the topic or not very important. You may also find that your topic is too broad; perhaps you need to limit or narrow your topic. It's usually better to demonstrate a thorough understanding of a limited topic than it is to show a skimpy knowledge of a broad topic.

What is the purpose for writing this composition?

The purpose for writing will influence what you write and how you write it. Therefore, it's important to have a clear idea of your purpose before you begin to write. For example, you may be writing to express an opinion, persuade someone to do something, offer sympathy, request help, share an experience, entertain your reader, or apply for a job. Your purpose affects other choices that you make.

What is my role as a writer?

For some assignments, you may assume a particular role when you're writing. For example, you might pretend to be a character in a story or the wind in a poem. When you're writing a letter applying for a job, you want to present yourself as an enthusiastic, skilful person. If you write a report, you're the expert sharing your research. Most of the time, you'll be writing as yourself, using your own authentic voice.

Who is the audience for this piece of writing?

The audience for many pieces of writing will be whoever reads it—your teacher, your parents, or perhaps your friends. In some compositions, however, you may have a particular audience. Letters are usually directed to a particular person. An accident report will be read by the police and insurance investigators. An advertisement is created for a target audience. Sometimes, when you're doing expressive writing, the audience may be yourself. Naturally, you write differently for different audiences.

What format will I use?

The **format** of a piece of writing may be determined by the assignment. For example, you may be asked to write a letter, essay, poem, or report. On the other hand, you may have a choice of writing a story, a diary, or a book review. Each format has certain conventions, which you're expected to follow. A writer's handbook is a useful resource to help you with these conventions.

format

the way a written message is organized and presented

What tone do I want to convey?

As you may remember from Section 1 of this module, tone refers to your attitude toward your subject and audience. When you begin a piece of writing, you should ask yourself how you want to sound. In some kinds of writing, you'll want to sound respectful and courteous; in others, you may want to be humorous and lighthearted. Tone is also connected with your writing **style**. You'll need to decide how formal or informal you want to sound.

style

the way that the writer expresses ideas

In some cases, your assignment will limit your choices. For example, you may be assigned a topic, a purpose, and a format. Even so, you'll need to make choices about what you include and how you deal with your topic.

Prewriting for Your Own Composition



For more information about tone and how the tone of a text relates to purpose and audience, view the segment "Tone, Purpose, and Audience" on your *English Language Arts 10-1 Multimedia Segments* CD-ROM.

Now that you've learned some ways to generate ideas and you've thought about choices that you should consider before you start to write, it's time for you to begin your writing assignment for this section.

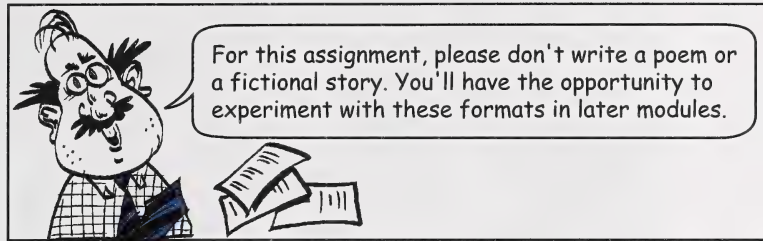
Do you recall reading the poem "Not Just a Platform for My Dance" in *Sightlines 10*? This poem asked you to think about your relationship with the world around you. What's your attitude toward the earth and the other people who share this planet with you?

Here are some questions to help you generate ideas on this topic:

- Is the world a platform for your dance? Do you believe that the world and its resources are things that people should use as they please? Are people simply consumers of the earth or are they also caretakers of it?
- Do you think that you have a responsibility toward the world and the people in it?
- How do you demonstrate your feelings and beliefs toward your world and the people in it? What actions have you taken to show your attitudes toward the living and non-living things in your world?
- Do you believe that individuals, governments, and organizations are looking after the world appropriately? What changes would you like people to make?

As you can see, this topic has a wide scope of possibilities. You'll need to limit the topic to suit your purpose. You'll also need to decide on a format. For example, you could write

- a letter to the editor of a newspaper
- an essay for a magazine
- a feature article for a magazine on an imaginary person or event
- an anecdote about a personal experience



1. Reread the poem “Not Just a Platform for My Dance,” along with the personal and critical responses that you wrote in the last section after you read the poem. Do these journal entries contain ideas that you can expand into a composition?
2. Take some time now to use one or more of the suggested techniques for generating ideas for this assignment. You're encouraged to develop a web of ideas because this technique will assist you in the next step of the writing process.

After you've generated your ideas, briefly answer the following questions in your notebook.

3. What is your topic? How did you limit the general topic that you were given?
4. What is your purpose for writing this composition?
5. What will be your role as a writer?
6. Who will be your audience? What tone and style will be appropriate for this audience?
7. What format will you use for your composition?

For helpful comments, refer to the Appendix, Section 3: Lesson 1 on page 132.

This lesson focused on prewriting strategies that you can use to generate ideas when you write a composition. You also thought about the choices that you make before you begin to write. Now that you've done some prewriting for your own composition, you're ready to think about the next stage in the writing process.

Lesson 2: Organizing and Drafting



You've generated your ideas and made choices for your composition. What's next? You can simply sit down and begin to write. After you've written as much as you can, you can then reread your work and make changes. One of the advantages of this method is that you may come up with more ideas as you write. However, you'll likely find that your ideas need to be reorganized. If you've drafted your writing on a computer, it's fairly easy for you to reorganize your work by cutting and pasting.

The method of drafting first and organizing later can work well for a fairly short composition. On the other hand, when you write longer essays and reports, it's often helpful to use an outline to organize your ideas before you begin to write. You can always alter the outline as you write if new ideas come to mind.

An outline can be as simple as a point-form list or as complicated as a series of numbered sentences, each representing the main idea of a paragraph. Generally, the more effort you put into an outline, the less time it will take you to write your draft. If you used a web for a prewriting strategy, you've almost got an outline immediately. You just need to take a second look at your web to see whether you should leave out some ideas. You also need to decide how to order your ideas. Following is an example of a simple outline made from the web you saw on page 60 in Lesson 1.

1. Introduction

- importance of good health
- fitness contributes to good health

2. Active Living

- walking
- outdoor activities (golf, bike riding, cross-country skiing)
- work (gardening, housework, mowing lawn)

3. Aerobic Fitness

- heart rate
- running
- fitness classes
- sports (tennis, hiking, swimming, cycling)

4. Strength and Flexibility

- muscle building
- stretching
- relaxation (yoga)

5. Diet

- low fat and low sugar (reduce junk food and fried food)
- more fruits and vegetables
- importance of drinking lots of water

6. Conclusion

- a longer life resulting from good health
- active people less likely to get sick; better immune system
- more enjoyable life—active in old age

With an outline like this one, you could easily write a six-paragraph essay on the topic of physical fitness. In fact, the less time that you have to write a composition, the more useful you'll find an outline. For example, when you're writing an essay during an exam, you seldom have time to write a rough copy, rearrange your ideas, and make a polished copy.

In this situation, creating an outline before you write is essential so that you can include all your ideas and arrange them in an effective order.

The sample outline on the previous page also includes ideas for the introduction and conclusion, which are sometimes the hardest parts to write. Of course, introductions and conclusions vary depending on the type of writing you're doing. Still, you may find the following general guidelines helpful. Keep in mind that you can't use all of these suggestions in any single introduction or conclusion.

Introductions	Conclusions
• Engage the reader's interest; for example, ask a question, state a startling fact, use a quotation, or relate an anecdote. • Suggest the purpose for writing. • Provide the reader with necessary information, such as the name of the book being discussed. • Include a thesis statement—the main idea of the composition.	• Restate the main idea. • Explain why the idea is important. • Make recommendations. • Emphasize the connection between the main idea and the reader's life or the real world.

1. Now it's time to organize your ideas for your composition. Arrange your ideas into an outline similar to the sample. You may use point form or complete sentences in your outline. Remember that each paragraph should have its own main idea. Include specific details or examples for each paragraph so that the main idea has several supporting ideas. Plan to write at least five paragraphs so that your final composition will have no fewer than 300 words. You'll be asked to include your outline with your composition in the Assignment Booklet.

For helpful comments, refer to the Appendix, Section 3: Lesson 2 on page 132.

thesis statement

a sentence, often placed at the end of an introduction, that presents a clear declaration of the central argument or main idea in an essay

After you've completed your outline, take another look at your ideas for the introduction. Your composition needs a **thesis statement**, which is a sentence containing your main idea. A thesis statement is a clear, brief declaration of the thesis—the central argument in the essay. Remember, a thesis is not the same as a topic; your thesis expresses your opinion about your topic.

For example, if the topic of your essay is the use of animals in medical research, your thesis statement could be the following:

It is necessary to use animals in medical research to save human lives.

It may be helpful to think of the thesis statement as the answer to a question that you pose about your topic.

Question	Thesis
What do I think about physical fitness?	Being physically fit is essential to living a long, healthy life.

2. Create a thesis statement for your own composition. You might want to use the following questions.

Question	Thesis
How would you describe your relationship with the world around you? What's your attitude toward the earth and the people who share this planet with you?	



Lin: Should the thesis statement be the first sentence of an essay or report?

Mr. Haas: You usually want to introduce your topic and get your reader interested first. You lead up to a thesis statement, which is often at the end of the introduction.

Brandon: Sometimes it's hard to summarize your main idea into one sentence.

Mr. Haas: That's true, but creating a thesis statement helps you focus your argument. A strong thesis statement controls your essay and keeps you from wandering off the topic. Every paragraph in your essay should be connected to your thesis statement.

Lin: Sounds like a thesis statement is important for **unity** and **coherence**.

Mr. Haas: Right!

unity

keeping the ideas in a composition connected to the topic

coherence

arranging ideas in a clear order so that one idea moves clearly and smoothly to the next

3. Now it's time to draft your composition. Keep in mind that a draft is not a polished piece of work. A draft is simply a rough copy that you'll revise and edit later on. If you can, use a computer to write your draft because you'll find it much easier to make changes later. Print your draft so that you can have a hard copy. In the Assignment Booklet, you'll be asked to submit your draft with your polished copy.

For helpful comments, refer to the Appendix, Section 3: Lesson 2 on page 132.

In this lesson, you thought about organizing ideas into an outline, and you learned how to write a thesis statement. After you've drafted your composition, go ahead to the next lesson, where you'll complete the third step in the writing process.



Lesson 3: Revising and Editing



Take a moment to review what you've accomplished so far in writing your assignment:

- You generated ideas on the topic.
- You made choices about the topic, purpose, format, audience, tone, and style.
- You created an outline to organize your ideas.
- You developed a thesis statement.
- You drafted your composition.

The next step is to revise and edit your draft. In this part of the writing process, you'll transform your rough copy into a polished one.

Revision

revise

to improve the content and organization of a piece of writing

When you **revise** a piece of writing, you revisit it and take a second look—or often a third or fourth look. The purpose of revision is to improve the content and organization of the writing. When you revise, you mainly look at **what** you've said.

Many inexperienced writers create short, insubstantial paragraphs that are neither interesting nor persuasive. Look at the example that follows.

I wonder how I could make this clearer and more interesting.



Your diet is important if you want to be healthy. You should drink lots of water, eat less fat and junk food, and eat more fruits and vegetables.

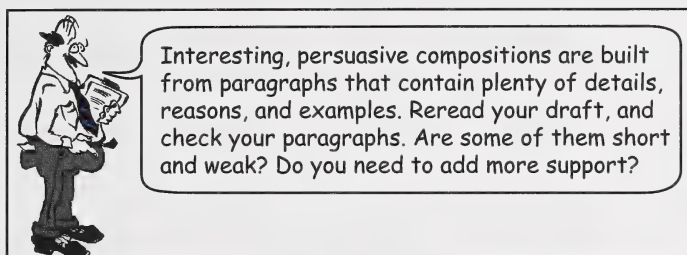
1. Does this paragraph persuade you that your diet is important? What advice would you give this writer?

For helpful suggestions, refer to the Appendix, Section 3: Lesson 3 on page 133.

Now look at the revised paragraph that follows.

Your diet is important if you want to be healthy. Most experts recommend that adults drink at least eight glasses of water every day. And remember—coffee and pop are not substitutes for water. In fact, caffeinated drinks actually cause dehydration. Keep that water bottle handy. Another point to remember is that many people think they're hungry when they're really thirsty. They reach for junk food when they really need a drink of water, milk, or juice. Everyone knows that junk food is loaded with calories because these products are high in fat and sugar. Trade in those chips and chocolate bars for fruit and vegetables. Health experts believe that you should eat at least five servings of fruit and vegetables every day. You have only one body—feed it right!

2. What improvements has the writer made to the content of the paragraph?
3. What idea has the writer added that was not included in the outline for this paragraph?
4. What purpose is accomplished by the first sentence?
5. What purpose is accomplished by the final sentence?



transitional device

a word or phrase that links sentences and paragraphs

Another way to improve your writing is to be sure that you use **transitional devices** to connect your words and paragraphs. These devices serve different purposes. Some are useful when you want to show order or sequence; others help you to add ideas. Another group shows your reader that you want to contrast ideas or change the direction of your thoughts.

You can find transitional devices on pages 109 and 110 in your *English Language Arts Handbook for Secondary Students*, but here's a list to help you now.

Order and time or sequence	first, next, then, finally, later, subsequently, earlier, previously, meanwhile, at the same time, afterwards, immediately, now
Adding an idea	another, moreover, furthermore, also, as well, similarly, likewise
Changing the direction; contrast	however, nevertheless, nonetheless, still, on the other hand, instead, on the contrary, besides, otherwise
Showing consequences	therefore, consequently, thus, as a result, for this reason, hence
Other transitional devices	in fact, in conclusion, for example, for instance, of course, indeed

For more information about transitions and transitional devices, view the segment "Strengthening Coherence Through Effective Transitions" on your *English Language Arts 10-1 Multimedia Segments* CD-ROM. You'll notice that even visual texts have issues related to coherence and that they, too, benefit from effective transitions.

Transitional devices must be used judiciously—with good judgment. Overuse of these devices can be just as bad as underuse. As well, be careful not to depend on one device too much.

For example, some writers use *however* more than they should. Use these devices to strengthen your writing, not weaken it.

6. Can you identify three transitional devices used in the revised paragraph about diet and physical fitness on page 72?

Compare your responses with those in the Appendix, Section 3: Lesson 3 on page 133.



Now revise your own draft. If possible, you might ask someone to be your writing partner and help you by making suggestions to improve the content. Here are some questions you should ask as you revise your piece of writing:

- Does my introduction engage the readers' interest? Have I given the readers enough information in the introduction so that they understand the rest of the composition? Have I included a thesis statement?
- Have I explained and described everything as well as I could? Should I include more details, reasons, or examples to strengthen my ideas?
- Have I ignored or omitted anything important?
- Have I included ideas that are off the topic? Have I repeated myself?
- Would my composition sound better if I changed the order of some ideas or paragraphs?
- Have I included transitional devices where appropriate? Have I avoided overuse of the same device?
- Does my conclusion complement the introduction? Is the conclusion convincing and strong? Does my final sentence sound like an ending?



For more information about revising your writing, refer to pages 109 to 111 in your *English Language Arts Handbook for Secondary Students*.

Editing

edit

to correct errors in a message

proofread

to check carefully and correct errors

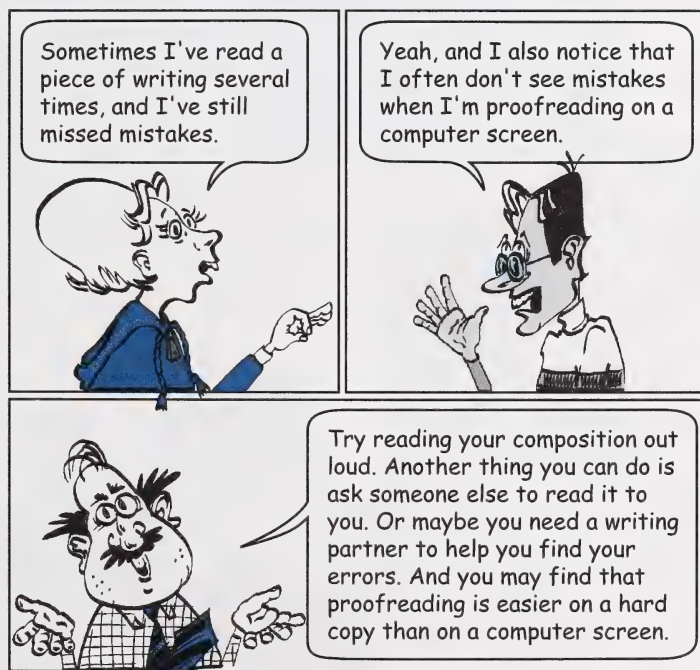
homonym

a word that sounds the same as another word but has a different meaning and spelling; for example, *site*, *cite*, and *sight*

In addition to revising your draft, you must **edit** it. In this stage of the writing process, you focus on correcting errors that you've made. To be an effective editor, you have to **proofread** carefully.

Here are some questions that you should ask yourself as you edit your writing:

- Have I spelled words correctly? Have I used the correct **homonym**?
- Have I punctuated my sentences correctly?
- Have I capitalized every sentence beginning and proper name?
- Have I used correct grammar in my sentences?
- Have I chosen words accurately and effectively? Should I replace some general words with more specific ones?
- Are my sentences clear and complete? Have I varied my sentence structure?



What tools can assist you with editing? Every writer should have a dictionary, a thesaurus, and a writer's handbook. If you're writing on a computer, you'll no doubt use a word-processing program with a spell checker. If you do most of your writing by hand, you might want to invest in an electronic speller or a spelling dictionary. These tools will help you in different ways.

Tool	What It Will Help You With
Dictionary	• spelling, word meanings
Electronic speller, or spell-check program on a computer, or spelling dictionary	• spelling
Thesaurus	• precise words; avoiding repetition of words by finding synonyms
Writer's handbook	• rules of grammar, punctuation, word usage • suggestions for improving sentence structure and correcting errors in sentences • tips on writing a variety of types of composition • assistance on formatting compositions, such as formal letters and reports • procedures for documenting sources of information for quotations and in a bibliography



For more information about editing your writing, refer to page 112 in your *English Language Arts Handbook for Secondary Students*.

Edit your composition now, using your writing tools to help you.



A Writing Partner

Writing often seems to be a solitary task; however, you can avoid the feeling that you're facing a difficult job alone if you can find a writing partner. Ideally, your partner would be someone who is also taking this course, but you could also ask a friend or relative to help you. You might even use e-mail and send files to an online writing partner!

You and your writing partner can work together in many ways. If your partner is also taking this course, you could help each other to

- generate ideas
- make choices, such as format, tone, and role
- create outlines
- revise and edit rough copies

If your partner isn't taking this course, he or she can still help you during different steps in the writing process. Keep in mind that your writing partner is an advisor; you shouldn't expect this person to make decisions for you or do your work for you.

7. What questions would you ask a writing partner who was helping you to revise and edit your composition?

Compare your response to the one in the Appendix, Section 3: Lesson 3 on page 133.

In this lesson, you learned how to revise your composition. You proofread it to correct errors that you might have made. In the next section of this module, and in future modules, you'll learn more about recognizing and correcting errors in your writing and speech. Meanwhile, do the best that you can using your writing tools to assist you.

When you've finished revising and editing, you're ready for the final step in the writing process—creating a polished copy.



Lesson 4: Presenting and Celebrating



Now that you've revised and edited the rough copy of your composition, you're ready to create a polished copy to be shared with the audience. Just as you celebrate other achievements in your life, you should be proud when you've produced an excellent piece of writing. Celebrate your accomplishment!

Do you feel confident that you can recognize a good piece of writing when you read it? What qualities do you see in an excellent example of writing? Of course, each type of writing, such as poems, fictional stories, and reports, must be judged somewhat differently.

1. Think for a moment about what you'd expect to see in an excellent poem, story, and report. How would each of these types of writing demonstrate different qualities?
2. How do you think that the piece of writing that you're doing in this section should be evaluated? Create an evaluation form that you think would be fair. Allocate marks for each criterion.

For helpful comments, refer to the Appendix, Section 3: Lesson 4 on page 134.

The Qualities of Good Writing

Although different types of writing have slightly different qualities, three general characteristics of good writing can be identified:

- Good writing is interesting.
- Good writing is effective.
- Good writing is correct.



Interesting Writing

What makes writing interesting?

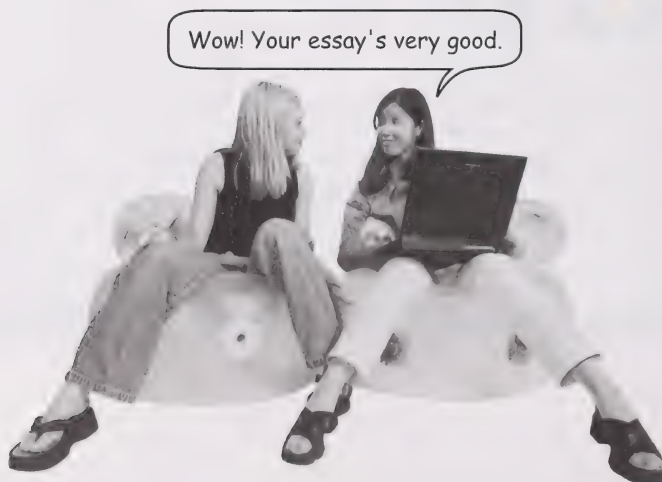
I think good writing has a strong voice that makes it sound as though the writer is talking to you.

Humour—I like writing that isn't too serious.

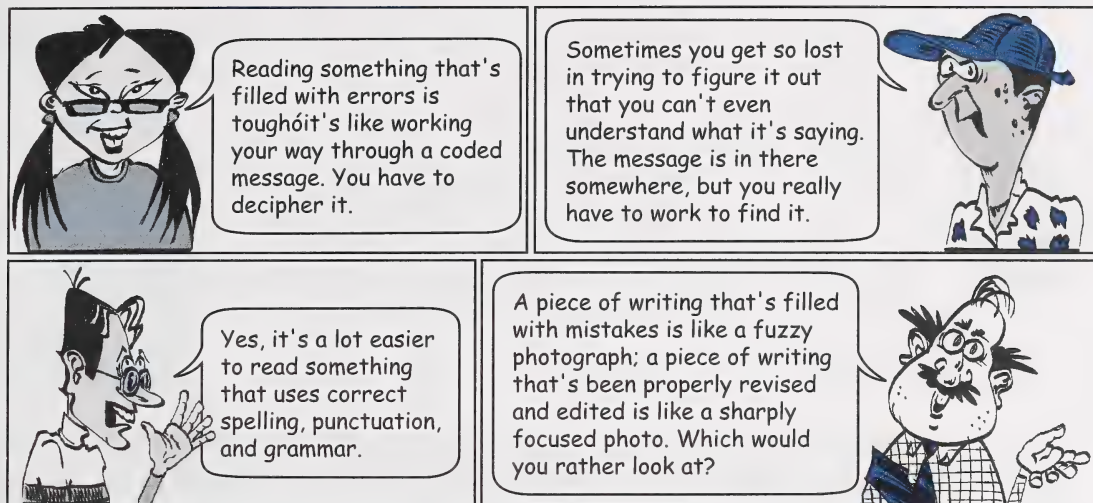
I think creativity is important. Good writing is unusual or even unique. It either has new ideas or deals with old ideas in an unusual way.

And don't forget the way the author uses words—the artistry or craft of the writer is very important in creating interesting writing.

Effective Writing



Correct Writing



No one wants to decipher a piece of writing. When writers observe the rules and conventions of spelling, capitalization, punctuation, and grammar, they make reading easier so that the reader can concentrate on the ideas and artistry in the piece of writing. When writers ignore these rules and conventions, they interrupt the flow of ideas. Reading then becomes a chore instead of a pleasure.

Format

When you're creating a polished copy of your writing, you want it to look good. First impressions are often lasting impressions. Just as the way you look influences the way people react to you, the way your writing looks will influence the reader's impression of it.



Whether you're writing by hand or on a computer, the polished copy of your composition should look professional. Some pieces of writing, such as formal letters and reports, require a particular format. Your *English Language Arts Handbook for Secondary Students* has information on the conventions used in these special formats.



Here are some general things to keep in mind with your polished copy:

Handwritten Polished Copy	Typewritten Polished Copy
• Use blue or black ink—never use a pencil for finished work. • Write legibly; leave sufficient space between words, form letters clearly, and maintain an even slant. • Double space if your handwriting is large or if the lines are close together. • Make corrections neatly. • Write on only one side of the paper. • Indent paragraphs clearly; if you aren't double spacing, leave an extra space between paragraphs. • Designate your title and headings clearly by centring them or underlining them or both.	• Be sure that the printed copy is legible. • Choose an appropriate font, such as Times New Roman 12. • Double space or use 1.5 spaces. • Proofread carefully. Correct all errors and check for missing words. • Indent paragraphs clearly. If you aren't double spacing, leave an extra space between paragraphs. • Designate your title and headings clearly by centring, bolding, changing the font, underlining, or using a combination of these methods.

Title Pages

For some assignments, you might want to make a title page. Many title pages simply provide information, such as the title, writer's name, course, and date. However, you may decide to create an imaginative title page with an illustration. The choice is yours, but remember that you should think about the audience and the purpose for the writing. For example, reports generally give information, so a functional title page is suitable. On the other hand, poems and stories are imaginative pieces of writing, so an interesting, colourful title page is appropriate.



For an example of a simple title page, refer to page 130 in your *English Language Arts Handbook for Secondary Students*. Additional information can be found on page 114.

Titles

Most compositions require some sort of title. It may simply be a functional title, such as “The Importance of Physical Fitness,” or it may entice the reader—for example, “How to Live Longer and Have More Fun!”

Your title should complement your subject matter, format, and purpose. You wouldn’t want to create a humorous title for a serious report, nor would you want to use a purely functional title for a lighthearted anecdote.

Titles are usually fairly short, though they can have two parts. An example is “Save Your Life: Be Physically Fit!” Use a colon (:) to join the parts.

Some titles are humorous and clever. They may use **alliteration**—“Feel Fabulous: The Benefits of Physical Fitness!” Alliteration is using words that begin with the same consonant sound. Another device used in titles is a **pun**—“Fit Fitness into Your Life!” A pun is word play that creates humour using a word with more than one meaning.



alliteration

the use of words that begin with the same consonant sound

pun

word play that creates humour by using a word with more than one meaning

Sharing Your Writing

Now it’s time for you to create a polished copy of your composition. This piece of writing will be submitted to your teacher as part of Assignment Booklet 1B. However, before you send it to your teacher for assessment, celebrate your hard work by sharing your polished copy with your writing partner and with anyone else who’s interested in reading it.

You may want to delay making your polished copy until you’ve completed Section 4 of this module, where you’ll learn more about the words and language that you use. The information in Section 4 will help you to revise and edit your composition.

For more information on sharing and celebrating the texts that you and your peers create, view “Using Language and Images to Celebrate Achievements” on your *English Language Arts 10-1 Multimedia Segments* CD-ROM.

You might also want to start a **portfolio** of your work. A portfolio is a collection of work done by a writer or an artist. Keeping your work in a portfolio will enable you to see how your writing changes over time. Later in this course or later in your life, you may enjoy looking back at your work to see how you’ve changed and grown as a writer.

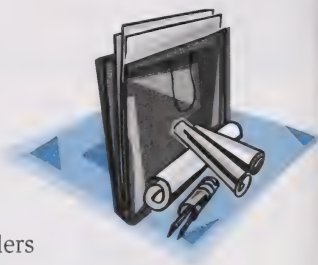


portfolio

a collection of work done by an artist or a writer

If you decide to start a portfolio, you'll need a file folder or a large envelope for your collection. You should always date each piece of work. Your portfolio can include

- exploratory and expressive writing
- selections of writing that you never complete
- experimental pieces of writing
- polished copies of your work
- comments or evaluations by teachers or other readers
- ideas for future writing, such as clippings from newspapers, quotations, or photographs



Each piece may reveal something about your development as a writer—and as a person.

For additional ideas about sharing your texts with others, refer to page 114 in your *English Language Arts Handbook for Secondary Students*.



Journal Entry 15

When you've completed your composition on the environment, take a moment to reflect on this writing experience. Write a response in your journal, after considering the following questions:

- Is your own writing process linear—one step following the other—or recursive—moving back and forth among the steps?
- What part of the writing process is most difficult for you? Why do you think it's difficult? What can you do to help yourself in this step?
- Do you have trouble getting started on a writing assignment? How can you overcome a tendency to delay?
- Have you discovered anything as you worked through this section? Did you make any changes in your writing process? Will you change your writing process in future assignments as a result of this experience?

In this lesson, you've focused on presenting and sharing your writing. You've now created a polished piece of writing to hand in to your teacher for assessment. Don't forget to celebrate your achievement: you've taken time to work through the writing process, and you've created something unique—a piece of writing, crafted from words and sentences that you've chosen, expressing your own ideas. Are you remembering to record unfamiliar words in your vocabulary log?

Conclusion



This section has described the writing process. You looked at the steps of prewriting, organizing and drafting, revising and editing, and presenting and celebrating. Although you may not always follow these steps in order, it's important that you complete each step so that your polished work will be interesting, effective, and correct.

Working with a writing partner and using tools, such as a dictionary, a thesaurus, and a writer's handbook, will also help you to write better. Many people find that writing on a computer enables them to revise and edit their work more easily. You're encouraged to use a computer as much as possible for your writing in English Language Arts 10-1.

You won't go through the writing process in this detailed way for the rest of your assignments in this course. Still, you should remember to use it every time you work on a piece of writing. Your polished copy will clearly demonstrate the time and effort you put into it. Take pride in your writing—it shows a lot about the kind of person you are!

Turn to Assignment Booklet 1B, and complete the two questions for Section 3.



Section 4: Expressing Yourself Effectively

As you've learned, messages are sometimes sent non-verbally through symbols, gestures, and pictures. Most messages, however, use language as the vehicle of communication. The components of this language vehicle are words.

The words that you use as you communicate reveal a great deal about you. They may tell where you come from, how educated you are, and how you feel about the person or people receiving your message. Your words can make your message clear or confusing. They can help you communicate effectively or create a barrier between you and your audience.

This section will focus on how you use and choose words. When you've completed this section, you should be more aware of the importance of your word choices. You'll also understand how words function in sentences and how spelling affects communication.

By Expressing Yourself Effectively
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself
Effectively Expressing Yourself



Lesson 1: Choosing the Right Word



Before you plan a vacation, buy new clothes, or go to a movie, do you look at advertisements? The people who create ads are word specialists. They understand that words are powerful tools used to send messages.





When you use words, do you think about their impact? Why do you use the words you do?

1. Think about the travel ad. What image comes to your mind when you read the words *cozy lodge*? What do you think of when you see *luxurious resort*?
2. What item of clothing are you interested in? Which movie appeals to you?
3. Suppose that you belonged to a band or drama group that was putting on a concert or play to raise money. What words would you use in your ad to entice people to your show?

Compare your responses with those in the Appendix, Section 4: Lesson 1 on page 134.

Many words have limited power because they are general or somewhat vague. For example, although the word *movie* has a clear meaning, the words *action-packed thriller* are far more descriptive. Most writers prefer specific words over general ones because specific words convey a more precise meaning, enabling readers to more easily visualize what's being said.

For more information about choosing specific rather than general words, refer to page 87 in your *English Language Arts Handbook for Secondary Students*.

Turn to Assignment Booklet 1B, and complete question 1 of Section 4, which asks you to replace general words with specific words.

concrete word

a word that refers to something real that can be perceived by people's senses of sight, smell, taste, hearing, and touch

abstract word

a word that refers to something that can't be perceived by people's senses of sight, smell, taste, hearing, and touch

Most writers also prefer to use **concrete** words rather than **abstract** ones. Concrete words refer to real things that can be perceived by seeing, hearing, smelling, tasting, and touching. Abstract words refer to ideas or feelings, things that can't be perceived by the senses.

Words are actually symbols that represent things or ideas. Of course, abstract words are necessary to represent many ideas and things, such as *freedom* and *love*. But concrete language is often more effective than abstract language.

4. How are the messages different in the following cartoon? Which statement is more meaningful to you?



5. Now consider the following cartoon. How are the messages different in this example? Which statement is more meaningful to you?



When you're choosing words, keep in mind that your message will have more impact when you use specific words and concrete language. Sometimes, you'll have a choice among several specific or concrete words. In the English language, as in most other languages, there are often several words used to represent the same thing or idea.

6. How many words can you think of that are used to represent the idea of a *road*?

denotation

the definition of a word as found in a dictionary

connotation

the meanings associated with a word

Most words have both a **denotation** and a **connotation**. A denotation is the definition. In the case of the word *road*, the dictionary meaning is *a way to travel on*. The connotative meaning of a word includes the associations that have become attached to a word over time. For example, in Canada, the word *road* suggests a travelling route inferior to a highway but superior to a trail or lane. A road may be narrow and unpaved, whereas a highway will be paved and well-maintained.

7. a. What is the denotation of the word *snake*?
- b. What connotations does the word *snake* bring to your mind?
- c. If you heard someone call another person "a snake," what meaning would be implied?



Compare your responses with those in the Appendix, Section 4: Lesson 1 on page 134.



For more information about denotation and connotation, refer to pages 87 and 88 in your *English Language Arts Handbook for Secondary Students*.

emotive language

words that imply an opinion or judgment

Many words have strong **emotive** connotations. In other words, the word itself implies an opinion or judgment. When people use these words, they often emphasize their meaning by using a particular tone in their voice.

Some words imply either approval or criticism. Calling someone a snake, for example, is clearly insulting. However, with other words, the emotive meaning changes depending on the situation. Take the word *rascal* as an example. The dictionary gives two definitions for *rascal*—a dishonest person or a mischievous person. Depending on the way you use the word, you could be implying disapproval or amusement.

With most emotive words, you'll need the context in a written message or the tone of voice in a spoken message to help you decide the exact meaning.

As a result, emotive words can be dangerous because they can convey a meaning that you don't want to suggest.



8. Think about the denotation and the emotive meaning of the following words. For each word, suggest positive and negative ways that the word can be used.

- a. feminine
- b. entrepreneur
- c. rural
- d. naïve
- e. radical

Journal Entry 11

Are you aware of the power of emotive words? Write a response in your journal after considering the following questions:

- Do you use emotive words in your speech or writing?
- Have you been the victim of emotive words? That is, have other people used emotive words to insult or embarrass you?
- What is the best way to deal with people who use emotive words to criticize others?

thesaurus

a dictionary of
synonyms and
antonyms

synonym

a word with a
similar meaning



As a writer, you'll need to use both a dictionary and a **thesaurus** to help you choose imaginative and specific words. A dictionary will help you to understand both denotative and connotative meanings. A thesaurus lists **synonyms**, or words with similar meanings. Be cautious when you use a thesaurus, because synonyms don't have identical meanings and even the slightest difference can affect the interpretation of the message.

For more information about using dictionaries and thesauruses effectively, refer to pages 185 to 192 in your *English Language Arts Handbook for Secondary Students*.



Think again of the word *rascal*. A thesaurus lists these words as synonyms:

rascal mischief-maker, villain, imp, scamp, knave, rogue, reprobate

9. a. Would you call a mischievous child a *reprobate*? Check the definition of this word in the dictionary.
- b. What synonyms for *rascal* have the most negative emotive meaning?
- c. What synonym for *rascal* have the most positive emotive meaning?

Compare your responses with those in the Appendix, Section 4: Lesson 1 on page 135.

As you can see, effective communication often depends upon choosing the right word. Using a dictionary and a thesaurus will help you to make better choices, but you also need to develop your vocabulary so that you become a word expert. Are you remembering to increase your vocabulary by keeping your vocabulary log? If you've forgotten to do this, start a log immediately. Refer to the example in Section 1: Lesson 3, page 25.

Now that you've learned to be more attentive to words and their meanings, reread the piece of writing you wrote in the last section. As you read, think about the following questions:

- Have you used specific words and concrete language wherever you can?
- Are you aware of the connotations of words that you've selected?
- Have you used words with emotive meanings that could offend or confuse your reader?
- Have you checked the definitions of words when you're somewhat unsure of their meanings?



This lesson has focused on developing your awareness of the impact words can have on a message. You've learned that specific words and concrete language convey more powerful meanings than general words and abstract language.

You also thought about the connotative and emotive meanings of words. In the next lesson, you'll think more about words and expressions that you use in writing and speech.

Lesson 2: Monitoring Your Language



The way that you use words determines both your writing style and your speaking style. For example, if you were writing a letter applying for a scholarship, you'd probably take extra care with your word choices and sentence structure. You'd be using formal language. On the other hand, when you talk with your friends and family, you probably use informal language.

In Section 1, you learned the characteristics of formal and informal language. Can you recall the differences?

1. Copy the following chart in your notebook, and list four or five characteristics of each type of language.

Informal Language	Formal Language

Colloquial Words and Expressions

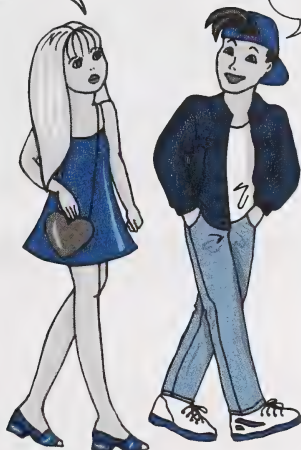
One characteristic of informal language is that it often contains colloquial words and expressions. A colloquialism is a casual expression. Many colloquialisms are also **idioms**—they can't be directly translated into another language.

idiom

a colloquial expression that can't be directly translated into another language

Are you going to hang around?

You know I'll always be there for you.



Most people use colloquial expressions without even being aware of it. Still, these expressions can form a communication barrier because their meanings are not always clear.

2. What do the following colloquial expressions mean? Can you think of a more formal way of saying the same thing? The first one is done for you, as an example.

	Colloquial Expression	More Formal Version
a.	one of a kind	unusual or unique
b.	well-heeled	
c.	fine tune	
d.	make a comeback	
e.	get things rolling	
f.	under our belts	
g.	stacked against them	

h.	think positive	
i.	feel down	
j.	keep a low profile	
k.	fight a losing battle	
l.	short-changed	
m.	a loser	
n.	scrape the bottom of the barrel	
o.	get off on the right foot	

Compare your responses with those in the Appendix, Section 4: Lesson 2 on page 135.

Slang

Your informal language might also include slang, which is colloquial language that is used for a relatively short time and then becomes outdated. As you grow older, you'll find that the slang you use ages with you. You may have heard your parents or other adults using strange-sounding slang.

Suppose that you wanted to get rid of someone. What slang expression would you use?

Get lost! Take a hike! Beat it! Bug off! Scram!

DID YOU KNOW?

Did you know that you can find dictionaries of slang in libraries and on the Internet? These dictionaries tell the meaning of the expression, its origin if known, and the time period when it was used. If you're curious about some of the slang you hear or read, check out a dictionary of slang or colloquial language.

Slang can be a barrier to communication, because only a small group of people understand it. Look at the following chart of examples of slang from the past. Can you figure out how these expressions would be used?

1920s	Get your skates on! Hang on!
1930s	You're all wet! That's the bee's knees!
1940s	Jeepers creepers! They're in cahoots! That's snazzy! He's goofing off. What a creep!
1950s	That's nifty! Don't be square! Swell! He's in the groove! Neat! It's dicey!
1960s	It's out of this world! It's off the wall! Outta sight! Groovy! I dig that! What a blast!
1970s	That's decent! Far out! Chill out! Man, that's heavy! He's gone bananas!
1980s	It's cool! Lighten up! Gross! Ace! That's bogus! Zone out! That's twisted!
1990s	Hey, dude! Gimme five! That's sweet! Let's kick back! That party was da bomb!



What current slang can you add to these examples? Work with a partner or in a group to brainstorm a list of current slang expressions. Caution! Some slang is inappropriate for school use.

If you listen carefully to your friends as they talk, you'll no doubt notice several examples of current slang. As you're aware, these expressions will soon be replaced by others. You may be aware of some expressions that you used a few years ago and that have already become outdated.

Keep in mind when you're writing and speaking that slang and other colloquial expressions are appropriate only when you're using informal language. For more formal messages, such as essays and letters, use language that you're sure your audience will understand.

For more information about formal and informal language, including colloquial expressions and slang, refer to page 86 in your *English Language Arts Handbook for Secondary Students*.

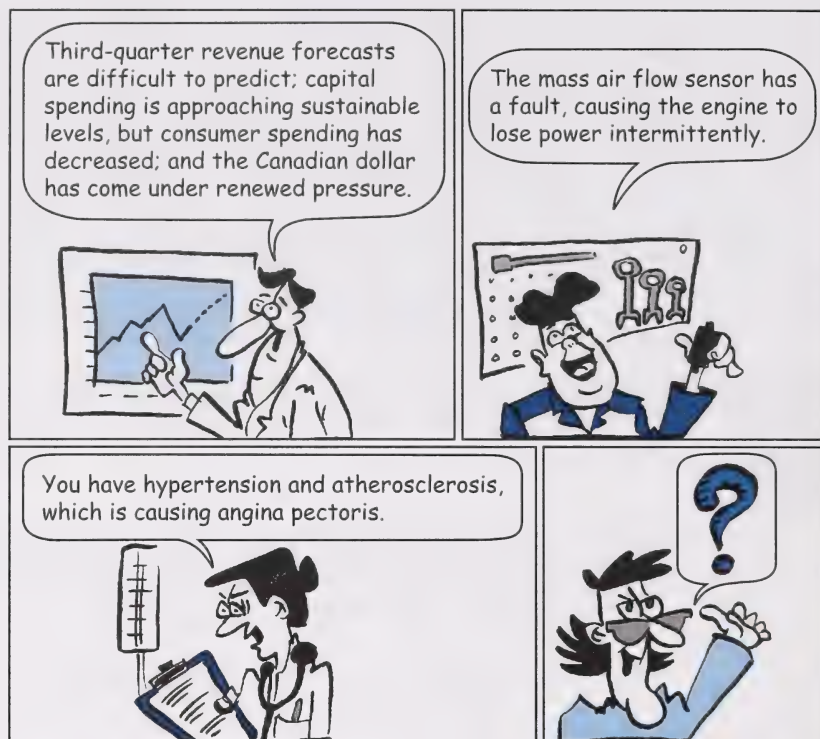
Jargon

Jargon refers to the often complex language that is specific to a particular occupation. It includes both technical and colloquial expressions. For example, the medical profession, computer technologists, and sports enthusiasts all use jargon when discussing their subjects. The trouble is that unless you're knowledgeable in the subject, you may not understand what's being said.

jargon

the specialized language used by people in a particular occupation or group

As a speaker and writer, be aware that jargon is often a huge communication barrier. When you're listening to people who are using jargon, you may need to remind them that their message isn't clear.



3. Do you recognize the sports that the following expressions are associated with? Can you translate the jargon into understandable language? Give it a try.
- He hooked his drive, sliced his fairway shot, and landed in the trap.
 - The centre took the pass over the blueline and scored with a slapshot.
 - After scoring a three-pointer in the third quarter, the forward fouled out.
 - The batter got a walk, so the bases were loaded in the bottom of the ninth.

Compare your translations with those in the Appendix, Section 4: Lesson 2 on page 136.

Clichés

cliché

an overused expression (also known as a trite expression)

A **cliché**, also known as a trite expression, is an overused expression. Generally, clichés don't impede communication, but they make your writing and speech sound tired and stale.



4. How would you replace the following clichés with more appropriate language?
- | | |
|---------------------------|----------------------|
| a. tried and true | d. crystal clear |
| b. not-too-distant future | e. playing with fire |
| c. sharp as a tack | |
5. Sometimes you can have fun with a cliché by giving the stale expression a new twist. For example, instead of "tried and true," you could use "tried and untrue." Can you create an original expression out of the following clichés?
- | | |
|---|------------------------------------|
| a. dead as a doornail | d. hungry as a bear |
| b. starting out at the bottom of the ladder | e. more to this than meets the eye |
| c. water under the bridge | f. to make a long story short |

Compare your expressions with the examples in the Appendix.
Section 4: Lesson 2, on page 137

For more information about clichés, refer to page 88 in your *English Language Arts Handbook for Secondary Students*.



Dialect

dialect

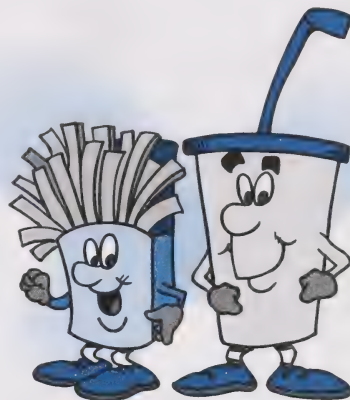
the version of a language spoken in a particular region

accent

the way words are pronounced in a particular region

Millions of people in the world speak English, but the kind of English varies depending on the country or region. The version of a language spoken in a particular region is called a **dialect**. Occasionally, differences in dialect can impede communication.

Dialect is not the same as **accent**, which refers to the pronunciation of words in an area. Differences in dialect aren't simply created by different pronunciations. Instead, people speaking different dialects use entirely different words and expressions to represent the same things. For example, what Canadians call *pop* is *soda* in the United States, *ginger* in Scotland, and *fizzy* in New Zealand. In Britain, the hood of a car is called the *bonnet* and the trunk is the *boot*. A police officer is a *bobby* in England, a furnace is a *boiler*, a stove may be called an *Aga*, and an umbrella is often called a *broolly*. French fries are called *chips*, and potato chips are *crisps*. You don't rent something in England, you *hire* it.



6. Do you know the meanings of the following words or expressions used in different regions or countries where English is spoken? Try to translate the following expressions into language that a typical Canadian would understand. This exercise may require some research. Work with a partner or in a group, if you can.

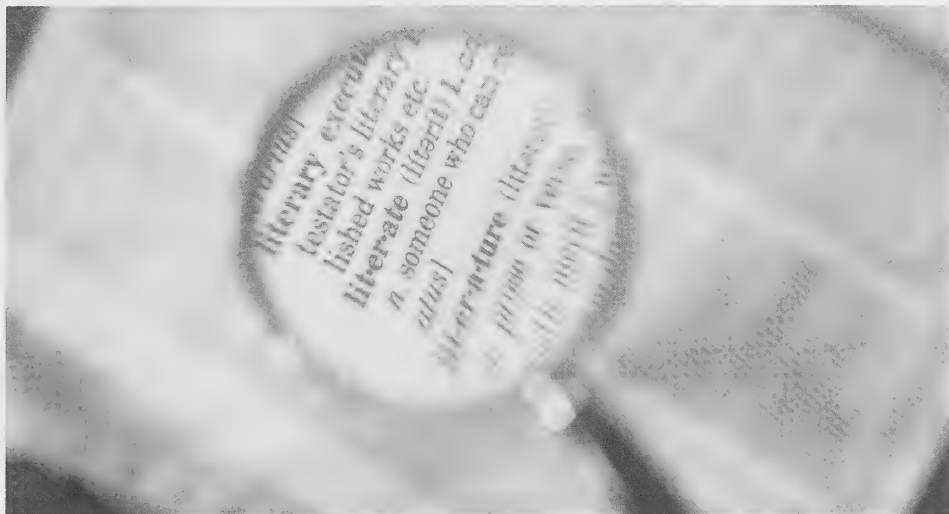
- | | |
|-------------------------------|-------------------------|
| a. the tip (northern England) | f. afters (Ireland) |
| b. Matilda (Australia) | g. big-note (Australia) |
| c. dairy (New Zealand) | h. be wide (Ireland) |
| d. caravan (England) | i. hooley (Scotland) |
| e. biscuit (Scotland) | j. snarky (New Zealand) |

Compare your responses with those in the Appendix, Section 4: Lesson 2 on page 137.

As a writer and speaker, you must be aware of the language that you use. When you use slang, colloquial expressions, and jargon, you may be creating communication barriers. Dialects can also cause confusion when people are unfamiliar with particular words and phrases. Finally, clichés in speech and writing often sound stale and uninteresting. Monitor your language and adjust it as necessary, depending on the situation and the audience. Reread the composition that you wrote in Section 3. Do you need to change any words or expressions?

In the next lesson, you'll learn more about language and how words are used to perform a variety of jobs in sentences.

Lesson 3: How Words Function



When you want to send a message, you choose words that enable you to convey your meaning. Of course, words are essentially symbols for things and ideas. The word *desk*, for example, represents the thing *desk*. If you tell someone that your calculator is on your desk, you've expressed a clear message.

- You've named two things, a calculator and a desk.
- You've indicated that these things belong to you and not someone else.
- You've shown the relationship between the things—the calculator is **on** your desk, not inside of it or beneath it or near it.

As well as representing objects and ideas, words perform other functions in sentences. The word *your* shows ownership, and the word *on* shows a relationship.

Some words can perform different functions, depending on how they are used in a sentence. Suppose you looked up the word *fit* in the dictionary. You might see an entry that begins like this:

fit *adj.* **fitter**, **fittest**; *v.* **fit** or **fitted**, **fitting**; *n.*

This dictionary entry tells you that the word *fit* can function as an adjective, verb, or noun. In other words, this word can perform three different jobs in a sentence, depending on its use.

My friend is very **fit**.

These shoes **fit** well.

I like the **fit** of this jacket.

In this sentence, *fit* is an adjective.

Here, *fit* is a verb.

Fit is a noun in this sentence.

parts of speech

the eight categories of words based on the functions they perform

noun

a word that identifies or names a person, place, thing, idea, or feeling

pronoun

a word used in place of a noun

antecedent

the noun that a pronoun refers to and replaces

To understand how words function within a sentence, you should know that words are classified—or grouped—into eight categories, called **parts of speech**. You're probably familiar with this classification system, and you no doubt recognize the categories: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections. In this lesson, you'll briefly review the eight parts of speech to ensure that you understand how words function.

Nouns and Pronouns

Nouns are words that identify or name persons, places, things, ideas, and feelings.

Pronouns are words that take the place of nouns. Because a pronoun refers to a noun, the pronoun is said to have an **antecedent**, which is the noun that the pronoun replaces.

Maria phoned **her** cousins to invite **them** to **her** party.

In this sentence, *Maria* is a noun and *her* is a pronoun. *Maria* is the antecedent of the pronoun *her*. The word *cousins* is another noun, the antecedent of the pronoun *them*.



singular

referring to a single person or thing

plural

referring to more than one person or thing

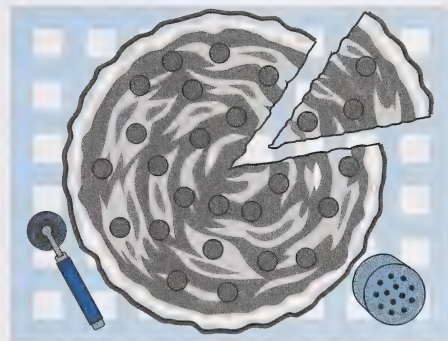
Nouns and pronouns can be **singular** or **plural**. When they're singular, they refer to a single person, place, or thing. Plural nouns and pronouns refer to more than one person, place, or thing.

Nouns and pronouns perform several jobs in sentences. Here are their four most important ones.

Subjects of Sentences	A student needs a writer's handbook. Roberto wants to study at a technical school. Everyone listened carefully. We paid our bill early.
Objects of Action Verbs	He sent Tamara to the post office. The truck hit the bridge near the town. The little girl asked her brother for help.
Complements of Linking Verbs	Miss Kotoski was my favourite teacher in grade nine. Noriko and Sylvia are the leaders of this group. Dorothy is someone who works well with others.
Objects of Prepositions	Yuri sent the flowers to his sick mother . We received the documents from Miss Henderson . Needing assistance, the elderly man wanted to sit near me .

1. Can you identify the antecedent nouns for the pronouns in the following sentences?

- a. Doug left **his** books in the locker but forgot to lock **it**.
- b. Pointing to the problem on the board, the teacher asked the class, "Can **you** solve **this**?"
- c. Pina bought a new purse, **which** **she** soon decided was too large.
- d. Dave's mother, **who** works in a restaurant, loves to cook for **her** friends.
- e. When **she** was offered some pizza, Clare said, "No, thanks. **I** don't want **any**."



2. Indicate whether the noun or pronoun is functioning as a subject, object, or complement in the following sentences.

- a. **Nobody** knows the answer to that question.
- b. The teacher could not find **the map**.
- c. The girls dressed as clowns are **Hae-Jeong** and **Kate**.
- d. This will be **a tough assignment**.
- e. Can you find **some new napkins**?



If this information is unfamiliar to you, or if you had trouble with these questions, use your *English Language Arts Handbook for Secondary Students* to learn more about nouns and pronouns.

Verbs

verb

a word that expresses an action or a state of being

action verb

a verb that expresses an action

linking verb

a verb that indicates a state of being and links the subject with a noun, pronoun, or adjective

helping verb

a verb that helps the main verb and indicates tense

tense

the time of a verb's action or state of being

Verbs are words that express action (**action verbs**) or a state of being (**linking verbs**). A linking verb links the subject of the sentence with a noun, pronoun, or adjective. Verbs are an essential component of every sentence.

Action Verb	Juan followed the trail. Mr. Evans explained the procedure several times. We planned our class project. Doris believes your strange story.
Linking Verb	This fish tastes spicy. Kirby was the first one to appear. Rizal became the president last month. The driver feels guilty about the accident.

A verb isn't necessarily one word. Many verbs are actually phrases that consist of **helping verbs** as well as the main verb. Helping verbs assist the verb to indicate **tense**, or the time of the action or state of being. The three main tenses are past, present, and future, although many variations of these basic tenses exist.

Past Tenses	Present Tenses	Future Tenses
I hurried . He was hurrying . You had hurried .	I hurry . He is hurrying . You have hurried .	I will hurry . He will be hurrying . You will have hurried .

3. For each of the following sentences, identify whether the verb is an action verb or linking verb and tell whether it's in the present, past, or future tense.

- The truck **skidded** into the ditch.
- Anand and I **will be** your tour guides.
- That soup **smells** great.
- Lin **has loved** travelling in Mexico.
- We **were watching** the kite competition.
- Maureen **seems** upset about the schedule.
- The music **sounded** awful.
- The orchestra **had tuned** their instruments.
- Marvin **will be arriving** tomorrow morning.
- The children **are enjoying** their new toys.



If this information is new to you, or if you had trouble with this question, use your *English Language Arts Handbook for Secondary Students* to learn more about verbs and verb tenses. Refer to pages 37 to 43.



Adjectives and Adverbs

adjective

a word that describes a noun or a pronoun

adverb

a word that modifies a verb, an adverb, or an adjective

Adjectives and **adverbs** perform the job of adding additional information to nouns, pronouns, and verbs. Adjectives describe nouns and pronouns. In English, adjectives are placed before nouns and pronouns or sometimes after a linking verb. Adverbs modify verbs, adverbs, or adjectives.

Adjectives include several different kinds of words:

- **articles:** the, a, an
- **determiners:** this, that, these, those
- **descriptive words:** young, purple, simple, wise, long, homemade, bold
- **words made from proper nouns:** French, Western, American
- **numbers:** one, two, first, second
- **participles (words made from verbs):** dashing, frightened, following, passing, waiting
- **possessive pronouns used to describe nouns:** my, your, his, her, its, our, their

The following sentences show how adjectives function. Can you identify the nouns and pronouns that the adjectives are describing?

The **sleek, menacing** cougar snarled at the **barking** dog.

Kathy admired the **clever** device invented by her **eccentric** neighbour.

The **main** character is **short, bald, and jovial**.

They were **enthusiastic** about **their new** project.



Adverbs mainly add to or modify verbs, but they may also modify adjectives or other adverbs. Adverbs usually tell *where*, *when*, or *how* an action is done. An adverb may also qualify, intensify, or negate.

conjunctive adverb

an adverb that acts as a transitional expression, helping to join ideas

A special group of adverbs is the **conjunctive adverbs**, which help to join ideas. You're probably familiar with them because they also act as transitional devices. Some common conjunctive adverbs are *however*, *nonetheless*, *nevertheless*, *then*, *later*, *finally*, *meanwhile*, *moreover*, *furthermore*, *therefore*, *consequently*, and *besides*.

Adverbs telling where	Place the tables there . The children played outside .
Adverbs telling when	I did my homework later . She'll soon go home.
Adverbs telling how	They spoke articulately . You sang well . We worked diligently . He played badly .
Intensifying adverbs	They spoke very articulately. You sang extremely well. She wasn't too apologetic.
Qualifying adverbs	We worked somewhat slowly. He played quite badly. You almost lost your game.
Negative adverbs	She'll never go home. He did not play well. They did no other work.
Conjunctive adverbs	Meanwhile , Aunt Yuko called her sisters. We're going to be late; consequently , we'll have trouble parking.
Adverbs modifying adjectives	She is less artistic than her sister. That was the most suspenseful movie I've seen in years.

4. Identify whether the bolded words are adjectives or adverbs. Then tell which word the adjective or adverb is modifying or describing.
- Waiting for the announcement, the audience fell **silent**.
 - I'll pick up the supplies **now**.
 - Suddenly**, the electricity went off.
 - The sunrise was **glorious**.
 - Mr. Tosini, a **pleasant, friendly** man, offered me a job.
 - Our aunt **almost** missed the bus.
 - She felt **bad** about her mistake.
 - This shirt is **more** attractive than the other one.
 - The guest **immediately** chose the best chair.
 - The **dilapidated** building had been vacant for years.





If this information is new to you, or if you had trouble with this question, use your *English Language Arts Handbook for Secondary Students* to learn more about adjectives and adverbs. Refer to pages 44 to 50.

Prepositions and Conjunctions

When you send messages, you often want to show relationships between people, places, things, ideas, or actions. Prepositions and conjunctions perform this function.

Prepositions connect nouns and pronouns to other words in the sentence. Even though you may not be aware of it, you use prepositions frequently in your speech and writing.

Conjunctions join words or groups of words. Because conjunctions show relationships between words and word groups, they enable you to express complex ideas. As a writer, you should make a conscious effort to use a variety of conjunctions in your texts.

Prepositions don't work alone; they appear in phrases, called **prepositional phrases**. A prepositional phrase begins with a preposition and ends with a noun or pronoun. In fact, the main way of distinguishing between prepositions and conjunctions is that prepositions are always found in a phrase.

preposition

a word that connects a noun or pronoun with other words

conjunction

a word that joins words or groups of words

prepositional phrase

a group of words beginning with a preposition and ending with a noun or pronoun

co-ordinating conjunction

one of seven conjunctions—*and*, *but*, *or*, *for*, *so*, *nor*, and *yet*—that join words or groups of words of equal importance

subordinating conjunction

a conjunction that joins groups of words of unequal importance

Prepositional Phrases	Conjunctions
During the test , Andrew ignored his friends.	Akbar and Andrea presented their report.
Carlos ran across the busy street .	Would you bake cookies or make sandwiches?
The ladies drove to the hardware store .	Neither the car nor the truck would start.
The vehicle in the garage should be moved.	Gwendal will help, but Patrick can't.
The tale about the wolves is my favourite.	Chantal likes this book because it's exciting.
Everyone except Bill left the gym.	The woman who lost her ring is worried.
Please come with me to visit my brother.	If you enjoy opera, you'll love this CD.
It looks like a cold day .	It looks as though it's going to snow.
After the concert , Eliza came home.	After the concert ended, Helene came home.

Conjunctions perform two main jobs. **Co-ordinating conjunctions** join words or groups of words of equal importance. There are seven co-ordinating conjunctions: *and*, *but*, *or*, *for*, *so*, *nor*, and *yet*. **Subordinating conjunctions** join groups of words of unequal importance. This much larger group includes *who*, *whose*, *whom*, *what*, *when*, *where*, *which*, *since*, *because*, *if*, *as*, *before*, *after*, *than*, *although*, *even though*, *though*, *whereas*, *whether*, *while*, *unless*, and *until*.

5. Identify the prepositions and conjunctions in the following sentences. Then tell what words or groups of words the prepositions and conjunctions are connecting or joining.
- a. The truck was stopped at the border and searched.
 - b. Over the past centuries, the climate has been gradually but steadily changing.
 - c. The escaped prisoner hid beneath the bridge until the guards passed.
 - d. Gretta requested juice or milk for the baby.
 - e. We saw the bear that passed through the campground.
 - f. Although Bruny liked golfing, he seldom hit the ball beyond 200 yards.
 - g. I visited Connie, who is now living near Calgary.
 - h. The farmer didn't know what was happening to his neighbour.
 - i. The secretary of the club was busy because the president was late.
 - j. While Derek played with the baby, Kenda swept the floor.



If this information is new to you, or if you had trouble with this question, use your *English Language Arts Handbook for Secondary Students* to learn more about prepositions and conjunctions. Refer to pages 50 to 52 for prepositions and prepositional phrases. Refer to pages 52 and 53 for co-ordinating and subordinating conjunctions.

Compare your responses with those in the Appendix, Section 4: Lesson 3 on page 137.

Interjections

interjection

a word that expresses strong feelings or attracts attention

The final part of speech is the **interjection**, a word that expresses strong feelings or attracts attention. Interjections are commonly used in informal language; however, they're usually out of place in formal language. Generally, an interjection is followed by an exclamation mark. Since many interjections are profane or obscene, they are offensive to many people and, therefore, should be used judiciously.



Now that you've reviewed the parts of speech, you should understand the functions of each of the eight categories of words in English. Of course, many words perform more than one function.

When you check the definition of a word in the dictionary, or when you consult a thesaurus to find a synonym, look for the part of speech. For example, if you want a synonym for the word *anger*, you need to be aware that *anger* can be a noun or a verb. The synonyms for the noun *anger* might be different from those for the verb *anger*.

anger (noun)	rage, fury, ire, wrath, displeasure
anger (verb)	incense, inflame, rile, infuriate, enrage, madden, offend, rankle

6. Test yourself on how well you understand the parts of speech. Indicate the part of speech of each **bolded** word in the following sentences and explain its function in the sentence.
- The business executive arrived on a **private** jet.
 - Inside** the school, the students were decorating the gym.
 - Miss Mackenzie **demand**ed an explanation.
 - The police officer **consistently** denied the accusation.
 - Petria applied for the job **when** she saw the ad in the paper.
 - Our group has completed our **project** on socialism.
 - Evan **look**ed pale after his illness.
 - Lisa is hoping to leave early **today**.
 - We have invited **everyone** to attend the meeting.

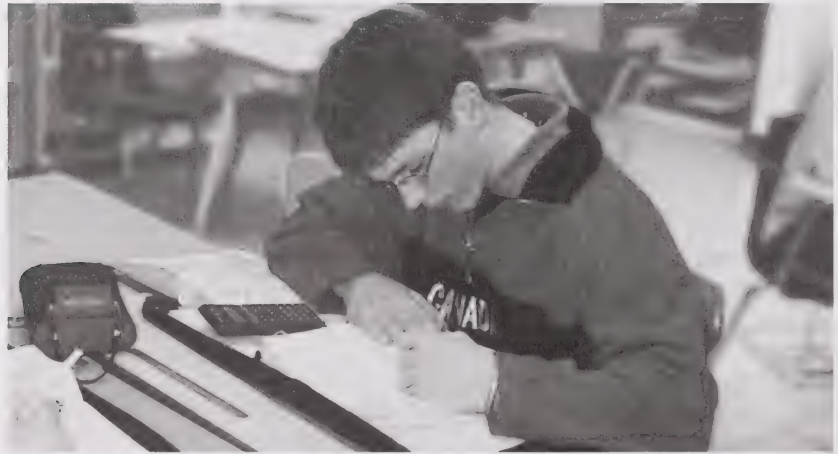
- j. **Goodness!** Jermaine's grandmother is trying his roller blades.
- k. Cleaning this mess is almost **impossible**.
- l. The deer grazed in the **meadow**.
- m. The soldier happily read the letter **from** his father.
- n. **As** the train approached the intersection, the children began to wave.
- o. I wasn't sure if you had any chart paper, so I brought **some**.



Compare your responses with those in the Appendix, Section 4: Lesson 3 on page 138.



If this information is new to you, or if you had trouble with this question, use your *English Language Arts Handbook for Secondary Students* to learn more about the parts of speech. Refer to Section 2, which begins on page 33. Use the headings to help you locate the information that you need.



For more information about parts of speech, view the segment "Parts of Speech" on your *English Language Arts 10-1 Multimedia Segments* CD-ROM.

Understanding the parts of speech will help you to understand sentence structure and the conventions of correct grammar. In future modules, you'll use this information to help you revise and edit your writing. In the next lesson, you'll focus on improving another aspect of your writing—the correct spelling of words.

Lesson 4: Improving Your Spelling



Now that you've thought about word choices and how words function in sentences, you need to focus on spelling words correctly. Why is spelling important?

In fact, spelling isn't important when you're doing expressive or exploratory writing that you don't share with anyone. Just as no one cares how you look when you're alone in your room where no one can see you, no one cares how you spell when you're writing for yourself.

However, the way you look becomes an issue when you appear in public. Similarly, your spelling is an issue when other people have to read your messages.



1. Are you a good speller? Assess your spelling skills by selecting the correctly spelled word in the following pairs.

- | | |
|-----------------------------|------------------------------|
| a. accidentally, accidently | n. irrelevant, irrelevant |
| b. achievement, achievement | o. labratory, laboratory |
| c. amature, amateur | p. mischievious, mischievous |
| d. argument, arguement | q. noticeable, noticable |
| e. beginning, begining | r. ninty, ninety |
| f. bullitin, bulletin | s. ocasion, occasion |
| g. business, busness | t. occurred, occured |
| h. cemetary, cemetery | u. outragous, outrageous |
| i. curiosity, curiousity | v. privilege, priviledge |
| j. definate, definite | w. resturant, restaurant |
| k. embarass, embarrass | x. seperate, separate |
| l. exilerate, exhilarate | y. vengance, vengeance |
| m. imaginery, imaginery | |

Compare your responses with those in the Appendix, Section 4: Lesson 4 on page 139.

Journal Entry 10

How well did you do on this spelling quiz? Write a response in your journal after considering the following questions:

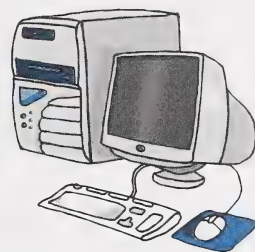
- Do you think that spelling is important?
- Do you consider yourself to be a good speller?
- How seriously have you tried to improve your spelling in the past?
- What tools or spelling aids do you use to edit your spelling?
- Do you think that poor spelling has affected your marks in your schoolwork?



You may be an excellent speller, or you may be a poor one. If you're a poor speller, begin by acknowledging that spelling is a weakness. Then, as you would with other weaknesses, develop some strategies to overcome this problem.

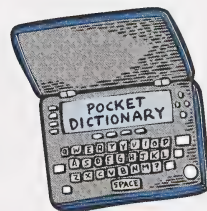
Here are some suggestions to help you correct and improve your spelling:

- When you use a computer for writing, set your word-processing program to alert you to spelling errors as you type, or activate the built-in spell checker during the editing stage of your writing process. Some word processors have an auto-correct function that corrects certain spelling errors automatically. You should also set the Language function to Canadian English so that the program uses accepted Canadian spellings—for example, *cheque* rather than *check*, *theatre* rather than *theater*, *colour* rather than *color*.



- Use a spelling dictionary, an easy-to-use book that lists words in alphabetical order. A spelling dictionary does not provide definitions or other information. Consequently, this type of dictionary is a small, handy tool that you can use to quickly check spelling.

- Use an electronic speller when you're handwriting. An electronic speller is a fast, efficient way of checking spelling.
- Keep a list of words that you misspell frequently. Make a conscious effort to learn to spell those words. You may have to write them out several times and test yourself. If you can correctly spell the words you use frequently, you'll reduce the number of words that you need to check.



- Create a list of hints for yourself, such as these:
 - Use two **cs** and two **rs** in *occurred*.
 - *Con* and *science* make *conscience*.
 - *Exaggerate* needs two **gs** to exaggerate the **g** sound.
 - *Desirable* has two **es** not three.
 - *Committee* has three pairs of double letters.
- Pronounce words clearly. Sometimes, incorrect spelling occurs because of incorrect pronunciation. For example, *mischievous* has only three syllables: *mis chiev ous*. Some people make the mistake of giving this word a fourth syllable (*mis chie vi ous*), causing them to misspell the word. Another example is the word *February*. It should be pronounced *Fe bru ar y* rather than *Fe bu ar y*.



- Take the time to edit your spelling before you share your writing and send messages to other people, so that your writing impresses the people who read it.

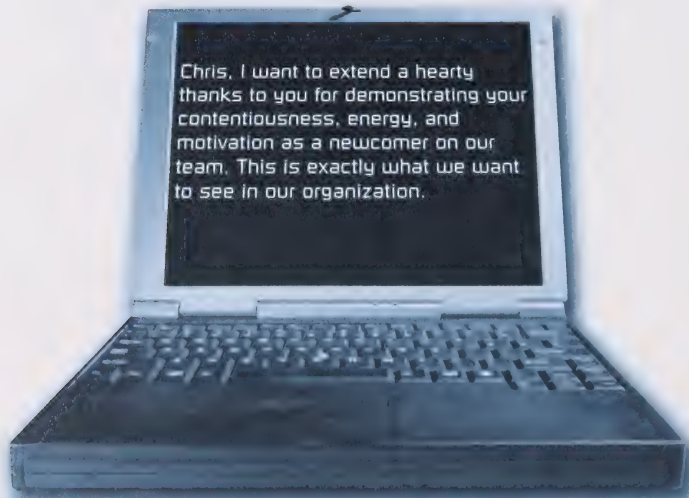
This message is clear and well-written. I'm impressed with this writer. She seems to be a careful, efficient person. I'd be happy to hire her.

This message is a mess! There are so many mistakes that I'm not sure whether this person knows what she's talking about. She seems to be a careless person. I'm glad she doesn't work for me.



Homonyms and Other Confusing Words

One thing to keep in mind is that spelling tools can't solve spelling problems completely. For example, you have to be able to recognize a correctly spelled word when you see it on your spell checker or in your spelling dictionary. Look at the following e-mail message sent from a supervisor to an employee.



2. What is the purpose of this message? What tone is the writer using?
3. Check the definition of the word *contentiousness*. Do you think that the writer intended to use this word in the message?
4. What word do you think the writer wanted to use?

Compare your responses with those in the Appendix, Section 4: Lesson 4 on page 139.

When you're in doubt about a word suggested by a spell checker or electronic speller, check the word's definition before you use it. Some words, such as *affect* and *effect*, are easily confused. You may need to use a writer's handbook or a dictionary to help you use them correctly.

Other words that can cause trouble are homonyms, which are words that have the same sounds but different meanings and spellings. Examples are *their*, *they're*, and *there*. Some spell checkers will alert you to the possibility that you've spelled a homonym incorrectly, but you have to understand the meaning of the word to know whether you've used the correct spelling.

For more information about homonyms, refer to pages 11 to 16 in your *English Language Arts Handbook for Secondary Students*.

5. Can you identify the incorrect homonym in each of the following sentences? Replace the incorrect word with the correct one.

- a. We had chocolate cake and ice cream for desert.
- b. The rides at the fair are to scary for me.
- c. I don't know who's uniform was lost.
- d. When your finished the test, give it to me.
- e. I hope that the ropes on the boat don't come lose.
- f. The students were proud that there project was a success.
- g. When you speak to the school principle, ask her to call me.
- h. We took the cardboard box and it's contents to the recycling depot.
- i. The North Star was used for navigation because it is almost stationery.
- j. The texture of this material is extremely course.



- k. The music teacher lead the singing of the national anthem.
- l. As he past the shopping centre, he remembered her birthday.
- m. When I had trouble with math, I went to see the guidance councillor.
- n. She couldn't bare to listen to the complaints again.
- o. As she watched the hockey game threw the window, a puck struck the glass in front of her.

Compare your responses with those in the Appendix, Section 4: Lesson 4 on page 139.

DID YOU KNOW?

The English language has over 1500 homonyms or homophones—words with the same sound but different meanings and spellings. In some cases, a word may not sound exactly the same as another, but the sounds will be similar enough to cause confusion. For example, *wear* and *where* don't have identical sounds, but they are troublesome for some people. You can locate dictionaries of homonyms on the Internet.



Both students and adults alike have to pay attention to spelling when they are writing messages that will be shared. Develop your spelling consciousness now, and make a habit of editing your writing to correct spelling errors. Your rewards will be better marks in English Language Arts 10-1 as well as your other courses. More importantly, you'll give your reader the impression that you're a diligent, careful person who works hard to do the job right.

Conclusion



In this section, you've learned that it's important to choose words carefully. Selecting specific words and using concrete language wherever possible will make your writing more effective. You should also be aware that words have both denotations and connotations. In some cases, the connotative meaning of a word can suggest a judgment or emotion that could be offensive. As a result, you need to develop your vocabulary so that you understand the implications of your word choices.

The language that you use when you speak and write is also important. In informal situations, you may use colloquialisms, slang, and clichés, but on more formal occasions, you'll want to avoid these expressions. Jargon and dialects can also cause communication barriers because your audience may not understand your words. Be sure that you use an appropriate level of formality in your language. Work to eliminate communication barriers.

The more that you understand about words, the more effectively you'll use them. Knowing how words function will help you to use words correctly. Finally, mistakes in spelling can cause confusion in written messages. Words are the basis of communication; you'll communicate more effectively when you pay attention to the words you use.

Turn to Assignment Booklet 1B, and complete the remaining questions for this section. Submit your Assignment Booklet for assessment.

M

odule Summary



This module has focused on communication. You thought about the different ways that you send and receive messages, and you learned how to respond to texts in your journal. You also studied the writing process and used it to write your first major composition in this course. In the last section, you became more aware of the words and language you use when you communicate.

As you work through the remaining modules in this course, you'll use the skills and knowledge from this first module to help you read, write, listen, speak, view, and represent. You'll be encouraged to work with partners and groups to develop your abilities to communicate effectively with others.

The skills and knowledge you acquire in this course will help you throughout your life. No matter what direction you take, effective communication skills are the key to your success.

Appendix

Glossary
Suggested Responses
Image Credits



Glossary

abstract word: a word that refers to something that can't be perceived by people's senses of sight, smell, taste, hearing, and touch

accent: the way words are pronounced in a particular region

action verb: a verb that expresses an action

adjective: a word that describes a noun or a pronoun

adverb: a word that modifies a verb, an adverb, or an adjective

alliteration: the use of words that begin with the same consonant sound

antecedent: the noun that a pronoun refers to and replaces

audience: the person or group addressed by a writer or speaker

body language: the implicit messages sent through facial expressions, gestures, and body movements

brainstorming: generating as many ideas as possible without restraint or criticism

cliché: an overused expression (also known as a trite expression)

coherence: arranging ideas in a clear order so that one idea moves clearly and smoothly to the next

collaborative skills: the skills used in a group to accomplish the assigned task

colloquial language: casual, everyday expressions

concrete word: a word that refers to something real that can be perceived by people's senses of sight, smell, taste, hearing, and touch

conjunction: a word that joins words or groups of words

conjunctive adverb: an adverb that acts as a transitional expression, helping to join ideas

connotation: the meanings associated with a word

consensus: agreement on an issue or question

content: the main idea (or ideas) and details in a message

context: the circumstances or conditions in which a text was created

contraction: a word created when two words are joined by dropping some letters and using an apostrophe to indicate where the letters have been dropped—for example, *can't* and *we're*

conventions: widely accepted rules or customs

co-ordinating conjunction: one of seven conjunctions—*and*, *but*, *or*, *for*, *so*, *nor*, and *yet*—that join words or groups of words of equal importance

critical response: a response to a text that focuses on its meaning and the way it has been created

denotation: the definition of a word as found in a dictionary

dialect: the version of a language spoken in a particular region

edit: to correct errors in a message

emotive language: words that imply an opinion or judgment

exploratory language: everyday language used to explore thoughts and feelings; similar to expressive language

expressive language: everyday language used to express feelings, experiences, and ideas

fiction: literature that is based on imagination rather than truth

figurative language: language that uses figures of speech like similes and metaphors to achieve a special effect

footer: in a composition, information placed at the bottom of a page, indicating the title and page number

form: the way a written message is organized and presented

formal language: language in which careful attention is paid to word choice and grammatical accuracy

format: the way a written message is organized and presented

freewriting: a prewriting technique that involves writing non-stop for several minutes, allowing whatever thoughts that come to mind to be recorded on the page

generate ideas: to produce ideas before writing

group dynamics: the way that people in a group relate to each other

helping verb: a verb that helps the main verb and indicates tense

homonym: a word that sounds the same as another word but has a different meaning and spelling; for example, *site*, *cite*, and *sight*

icon: a picture or image used to represent a word or idea

idiom: a colloquial expression that can't be directly translated into another language

informal language: everyday language that often includes slang, colloquial expressions, and contractions

interjection: a word that expresses strong feelings or attracts attention

jargon: the specialized language used by people in a particular occupation or group

linking verb: a verb that indicates a state of being and links the subject with a noun, pronoun, or adjective

medium: the way a message is conveyed; for example, newspapers, books, posters, and films

non-fiction: literature that deals with information and facts or opinions

non-verbal: without words

noun: a word that identifies or names a person, place, thing, idea, or feeling

parts of speech: the eight categories of words based on the functions they perform

personal response: a reaction to a text that expresses a personal opinion and considers the text in the light of personal experience

pitch: the variation of highness and lowness in someone's voice

plagiarizing: copying other people's ideas without giving them credit

plural: referring to more than one person or thing

portfolio: a collection of work done by an artist or writer

prefix: letters that are added to the beginning of a word or root that change the word's meaning

preposition: a word that connects a noun or pronoun with other words

prepositional phrase: a group of words beginning with a preposition and ending with a noun or pronoun

preview: to look at a text before reading it, in order to notice how the material is organized

prior knowledge: the knowledge of a subject that you have before you begin to read, listen, or view

pronoun: a word used in place of a noun

proofread: to check carefully and correct errors

prose: ordinary written or spoken language; all language that isn't poetry

pun: word play that creates humour by using a word with more than one meaning

representing: sending a message through visual means

revise: to improve the content and organization of a piece of writing

scan: to glance through print material to locate a specific piece of information

singular: referring to a single person or thing

skim: to read a text quickly to understand the main ideas

slang: the current expressions used by a group of people

style: the way that the writer expresses ideas

subordinating conjunction: a conjunction that joins groups of words of unequal importance

suffix: letters that are added to the end of a word or root that change the word's meaning

survey: to look over

syllable: a part of a word that is spoken as a unit and that must include a vowel

synonym: a word with a similar meaning

tense: the time of a verb's action or state of being

text: print or nonprint material that communicates a message

thesaurus: a dictionary of synonyms and antonyms

thesis statement: a sentence, often placed at the end of an introduction, that presents a clear declaration of the central argument or main idea in an essay

tone: the author's attitude toward the subject and the audience

transitional device: a word or phrase that links sentences and paragraphs

unity: keeping the ideas in a composition connected to the topic

verb: a word that expresses an action or a state of being

visualizing: using your imagination to create a mental image of a person, thing, or event

vocabulary log: a list of unfamiliar words and their definitions

voice: the personal and recognizable style of a writer

volume: the degree of loudness in someone's voice

webbing: a prewriting technique in which ideas related to a single word or concept are drawn in a web or cluster around the original word

Suggested Responses

Section 1: Lesson 1

1. Some people have strong memories of childhood experiences; others have less vivid recollections. You may recall both pleasant and unpleasant experiences with language. These experiences will likely affect how you feel about studying ELA now. Talking with a parent or other family member may help you respond to this question and fill in gaps in your memory.
2. When you filled in your chart, did you think about your strengths and weaknesses in each area? Here are some other questions that might help you evaluate your communication skills:
 - What types of reading and writing do you think you do well?
 - How do you feel about working in groups?
 - How do you feel about speaking in public?
 - Do you enjoy listening to people and to the radio?
 - What television programs do you like to watch?
 - Do you enjoy doing artwork, such as drawing, painting, or working with clay?
 - What types of communication do you think you'll use most in your future?
3. When you thought about improving your communication skills, you might have mentioned learning more strategies or getting more practice in a particular area. Communication works like most other things: if you want to be a better guitar player, you spend more time practising. You also might need lessons. Similarly, if you want to be a better reader, you probably need to spend more time reading. If you feel that you're extremely weak in a particular area, you might need special help from a tutor.

Section 1: Lesson 2

1. The tone and volume of your voice add meaning to the words in a message. You might speak loudly or softly, you might emphasize the word *that*, or your voice might sound serious or joking.

2. You might use a gesture with the words. For example, you might point to whatever you're referring to.
3. Adding an exclamation mark to the end of the message draws attention to the words. You could also **bold** or CAPITALIZE one word or all of them.
4. To respond to this question, you have to rely on previous knowledge of visual techniques. This photograph shows a young child, barefoot in a garbage dump. While the message conveyed could have been communicated using words, the text creator chose instead to use a photographic representation. Several photographic and visual design techniques help convey the message. For example, the placement of the child in the centre of the frame emphasizes the child's importance to the photograph's meaning. The position of the camera, a short distance away from the child, allows other elements in the child's surroundings to be shown. As a result, the viewer gets a good idea about the child's situation. The camera is also positioned a little higher than eye level. That makes it seem like the viewer is looking down at the child. This perspective tends to make the subject, in this case the child, appear smaller, weaker, and more vulnerable. All of these techniques influence how the audience reacts to the image and help contribute to the effectiveness of the photograph in communicating its message.
5. Preparing your speech well is one way to decrease your nervousness. When you're confident of your material, you have one less thing to worry about. Try to rehearse your speech or presentation ahead of time. Use a tape recorder or a videocassette recorder to help you. Also, if possible, invite someone to listen to your speech and give you advice on how you sound. When you do arrive at the big moment of the speech or presentation, remember that your audience is likely sympathetic to your situation. They're cheering for you, not against you! Take a few deep breaths, look around and smile, and then tell yourself: I can do this!
6. Directions need to be clear. You should tell the person what direction to travel in—north, south, east, or west—and exactly how far to go. Use landmarks to help the person understand where to turn. Refer to particular names, such as Hudson Street, Lund Park, or St. Vladimir's Church, and give the exact locations if you know them—Range Road 224, two kilometres east, 56 Avenue. Of course, drawing a map can be even more helpful than oral directions.
7.
 - a. When you're writing to someone in your family, you might use slang or casual language. You might write in point form or fragments (incomplete sentences). Your message might look like this: Practice was late. Sorry I couldn't make it. I'll be there next time.
 - b. When you're writing to a teacher, you would generally use more formal language. You might be more careful about your word choices and sentence structure. Your message might look like this: Soccer practice took longer than I expected. I'm sorry that I missed the meeting. I'll be sure to attend the next one.
 - c. When you're writing to a group of people, you may not know all of the people. As a result, you'll likely address them as strangers rather than as friends. You'll want to be even more apologetic in your message. Your message might look like this: Unfortunately, I was unable to attend this meeting because my soccer practice lasted longer than I expected. I will contact someone who was at the meeting so that I can find out what went on. Please accept my apologies for any inconvenience I've caused.

8. Here are some examples that you might use:
- I'm very happy, I'm thrilled, I'm honoured, I'm grateful
 - I'm sorry to report, I'm reluctant to complain, I regret that I must inform you
 - please, would you kindly, I would appreciate, would you consider, if it's convenient
9. Formal language is often used in formal speeches given to large groups of people or given on formal occasions, such as weddings and graduations. You'll also see formal language in formal letters, documents, and contracts. Writing in newspapers, magazines, and non-fiction books used to be quite formal, but many authors now use a less formal style in essays and articles.
10. a. railway crossing c. hospital e. recycle
 b. washrooms d. swimming pool f. wheelchair-accessible telephone

Section 1: Lesson 3

1. How does your circle graph look? If you're like most people, you likely spend a great deal of time listening—to the radio, to music, to other people, to teachers in school, to your employer and customers at work. You may also spend a lot of time viewing; studies have shown that many people watch an average of three hours of television every day. How does your TV viewing compare to the average?
2. Here are some of the ways that you may use reading skills in daily life:
- finding a phone number
 - reading street signs
 - reading billboards
 - reading newspapers and magazines
 - reading a technical manual
 - reading instructions, for example, a recipe
 - reading information on food packages
 - reading a greeting card
 - reading information about medication
 - reading a map
 - reading e-mail and letters
 - reading a TV or radio guide
 - reading information on a website
 - reading information on a poster
3. a. New words can be encountered when you're reading and listening. For example, you might see or hear unfamiliar words on the radio, TV, or computer screen; in newspapers, magazines, books, textbooks, or pamphlets; and in conversation with other people. The trick is to remember the words; it's best to write them down as soon as possible.
- b. There are many ways to learn about the meaning of an unfamiliar word. First, you can use context clues. These are hints about the meaning of an unfamiliar word that can be found either in the sentence where the word occurs or in one of the sentences just before or just after it. You can also ask someone else to tell you what the word means, or you can look it up in the dictionary. Many textbooks have glossaries at the back that give definitions of words that are used, which may be unfamiliar to some readers. Sometimes, a written text will contain explanations or definitions of words either in the margins or in footnotes.

Which strategy do you use most often when you try to determine the meaning of an unfamiliar word? How effective is this strategy? What are the pros and cons of this method of determining the meaning of a word? Which strategy is the most reliable and accurate? Which one is quickest? Do you use different strategies at different times? Are some strategies more appropriate for different situations and purposes?

4. If your purpose was to appreciate a poem, you might ask these questions:

- Does this poem tell a story or describe something?
- Is this poem funny or serious?
- Does the poet use interesting and well-chosen words?
- Can I imagine what this poet is describing?

5. a. You scan material when you look for a phone number, look for a word in a dictionary, look for an entry in an encyclopedia, look through the table of contents or index in a book to find a topic, look through a menu on a computer screen, or look through the television listings to find a program.
- b. You skim material when you preview a chapter to see what's included, read a newspaper quickly to get the main ideas, or read any information—such as an article in a magazine or encyclopedia or the Internet—to absorb the main ideas as quickly as possible.
- c. You should read slowly and carefully when you're reading poetry and other types of literature and when you're reading any text that you want to comprehend fully.
6. First, you might preview the manual to see what's included. If the manual has a table of contents, you might skim it to see how the material is organized. You might look carefully at a diagram showing where various controls are and what their purpose is. You'll probably use your prior knowledge of other camcorders, and you'll notice similarities and differences between this one and others you're familiar with. You might have particular questions that you're searching for answers to. You might select some parts of the manual to read carefully and skip or skim other parts if you think you already understand that material.
7. Here are some other kinds of visual messages that you probably see: posters, billboards, signs, traffic lights, drawings, paintings, sculpture, photographs, maps, cartoons, diagrams, graphs, advertisements on buses, and other illustrations.

Section 1: Lesson 4

1. Responses will vary. You may be alone when you read, study, exercise, listen to the radio, watch TV, work on a computer, write letters and other compositions, do jobs around the house, drive a vehicle, do chores outside, perform tasks at your job, or work on a hobby.
2. Responses will vary. You may be with other people when you eat, exercise, watch a TV show or a DVD, go to a movie, perform tasks at your job, attend classes in school, participate in athletic activities, attend meetings of an organization, go shopping, go to a concert, play cards or other games, meet with a group of people for social or other purposes, attend church services, and ride in a car or bus.

3. Your chart might look like this.

Advantages of Working in a Group	Disadvantages of Working in a Group
• You share the workload with others. • You get ideas and suggestions from other people. • You're able to discuss your own ideas and feelings and hear other people's reactions to them. • You get to know other people.	• Some people may be difficult to work with. They may not be interested in co-operating with others. • Some people in the group may not want to participate or may not do their share of the work. • Some people may not focus on the work. They may distract the group from its task. • People's work habits and schedules differ, causing problems in arranging meetings or achieving goals.

4. a. The St. Andrew's congregation in downtown Toronto decided to participate in a project called *Out of the Cold*. Six churches worked together to help feed and shelter some of the city's street people in their church halls during the coldest winter months.
- b. They anticipated problems with the street people. They wondered whether the people would fight, throw up, and damage the hall. They also were uncertain about how many would come and what they could feed the street people.
5. a. They found out that thin soup and muffins wasn't enough to satisfy hungry people. They began to serve sandwiches, hot meals, apple juice, milk, coffee, and tea.
- b. An individual would have a difficult time organizing food and shelter for 100 people. In this project, George Chester co-ordinated the *Out of the Cold* program and Maureen Boyd co-ordinated the St. Andrew's congregation. However, dozens of volunteers, including the youth group, helped to make the meals.
6. Consider your behaviour in groups honestly. Ask yourself these questions:
- Am I well prepared for this meeting? Did I do whatever had to be done in advance?
 - Do I concentrate on the task and avoid distracting others or letting my attention wander?
 - Do I offer to perform a task, such as taking notes or reporting information?
 - Do I contribute ideas and suggestions?
 - Do I listen carefully to the ideas and suggestions of other people?
 - Am I courteous to other group members?

7. Your chart should look something like this.

Social Skills Used in Group Work	Example
• agree with and support others	"I like that idea, Tadeus. I'd be willing to help you with that."
• disagree politely	"I don't think that is right because . . ." OR "That may be true, but what about . . ." OR "I think it would be better if we . . ."
• encourage others to participate	"Frieda, what do you think about this plan?" OR "Does everyone agree with this suggestion? What about you, Don?"
• recognize other people's contributions	"You did a great job in your report, Eva." OR "I really like this title page, Allan."
• contribute without controlling	"Now that I've presented my proposal, I'd like to hear what everyone thinks of it."
• consider other people's ideas	"That's an interesting point." OR "I hadn't thought of that. What do you think we should do about it?"
• understand other people's feelings	"I'm sorry that you're disappointed in our reaction." OR "You're probably upset that we voted against your idea. Do you think we made the right decision?" OR "How would you feel if we . . .?"

8. a. Responses will vary. A new person should be aware that there's often a feeling of awkwardness when people are meeting someone new. The new person should introduce himself or herself. Body language is important in this situation. The new person should make a special effort to smile and appear friendly. The challenge that the new person faces is to make a contribution to the group without appearing to be forceful and controlling.
- b. Responses will vary. You can help the new person feel included by introducing yourself and other members of the group. Your body language is also important. Smiling and moving chairs in such a way that the new person can easily sit at the table will ensure that the person feels welcome. You can also offer to assist the person if he or she has missed anything that's happened earlier. A bit of humour can ease the awkwardness of the situation: "This is great! Now that Devi's joined us, we'll have some new ideas; maybe she can figure out what the rest of us have missed!"

9. Your chart should look similar to this one.

Group Role	Duties
Organizer/Chairperson	starts meeting; makes suggestions; encourages everyone in group to participate; closes discussion after an appropriate time and moves group to next item; ensures all items on group's agenda dealt with; ensures all ideas heard; helps group to reach agreement; keeps everyone on task; ensures work divided appropriately among group's members
Recorder/Secretary	takes notes during meeting; keeps track of who attends meeting; records decisions made; records names of those going to perform tasks; transforms notes into permanent record—sometimes called minutes—and, if necessary, duplicates record for other members in group
Timekeeper	monitors time; reminds group of schedule; helps organizer to get group to meet time deadlines
Reporter/Speaker	reports decisions, ideas, or feelings of group to other groups or to audience; answers questions asked by audience
Active Participant	comes to meeting prepared to work; remains on task during meeting; listens to other group members; contributes to discussion; volunteers to perform tasks and roles as necessary

Section 2: Lesson 1

1. If you found writing a journal about camping difficult, it may have been because you've had no experience with camping or no interest in it. However, if you're comfortable with expressive writing, you should be able to write **something** about almost anything. For example, you could write a humorous response on why you hate camping or would never go camping again. Or you could write an imaginative response about an imaginary camping trip. Remember, your journal is a place for you to express and explore ideas.
2. Fluency varies from one writer to another. Some people are able to write fluently, whereas others pause to reread what they've written or to think about what they want to say next. The important thing about fluency is that you should be able to write more than one or two sentences on a topic—you shouldn't run out of ideas after writing just a few words.
3. You may find that as you write, ideas emerge—ideas that you hadn't thought of before you began to write. Writing, speaking, and representing can help you to develop your thoughts.

4. By the time you reach English Language Arts 10-1, you should be able to write a journal entry of about one page, or 150–200 words, in 10 to 15 minutes. If you find it difficult to do this, you need to practise developing more fluency. Set a goal to create longer journal entries, and time yourself.
5. The Journal Evaluation Guidelines at the end of Lesson 1 should help you to assess your journal writing. Look carefully at the characteristics of excellent journal writing that is worth five marks so that you understand the expectations in this course.

Section 2: Lesson 2

Journal Entry 1B: Here's an example of a personal response to the poem "Not Just a Platform for My Dance."

I enjoyed reading this poem although I didn't understand everything in it. But I agree with the poet when she says that the land isn't just a place to set your house or car. Everyone depends on the land in one way or another. We all need air, water, and food. This poem reminds me of the saying that no man is an island; everyone depends on other people and on the land.

My aunt lives on a farm. When I go to visit her, we usually walk to a pond. Sometimes we see deer or prairie chickens or a coyote. Those animals depend on the land, too. I think that many people do think that the land is just a platform for them. They don't really care about the land. They spread garbage everywhere, and they don't think about the effects of pollution. It's like everything is there just so they can dance through life without caring about anyone or anything else.

1. You may find that you understand a text better if you listen to it. When you listen to a poem, you may also hear the rhythm of the words and notice other sound devices used by the poet.
2. Your understanding of a text will often improve when you experience it a second time. You may notice details in the second reading, viewing, or listening that you missed the first time. Re-experiencing a text—or part of it—will also help you to remember the contents.

Section 2: Lesson 3

Journal Entry 1C: Here's an example of a critical response to the poem "Not Just a Platform for My Dance."

Marilyn Dumont's poem "Not Just a Platform for My Dance" expresses the idea that the earth isn't here just so people can do whatever they want to fulfill their individual needs and desires. In this poem, the land represents nature or Mother Earth. The poem reminds us that nature is part of us all, and we're all dependent on nature. We can't simply do our own thing—our "dance"—and ignore other people's needs or destroy nature with careless or selfish behaviour.

Dumont uses a lot of imagery in this poem to emphasize her theme. She also uses some interesting adjectives. For example, the grass is "headstrong," the leaves are "applauding," and the sky is "electric." These words enable the reader to see the grass, willow, fields, and trees. Also, these words imply that each of these things is alive just as human beings are alive.

Dumont's metaphor comparing the land to a dance platform is a final reminder that the land is a living thing. It is something to be treated with respect, not something to be ignored or abused.

1. and 2. Your chart should look something like this.

Personal Response	Critical Response
• response based on personal opinion and personal connection with the text • rooted in personal experience, beliefs, values, and knowledge	• focuses on the text and its meaning • considers main ideas and details of text • looks at significant words and passages and what they mean • recognizes devices and techniques used to create the text
• I liked . . . • I disliked . . . • I enjoyed . . . • This text reminds me of . . . • The character in this text reminds me of . . . • As I read this text, I thought of . . . • Something similar happened to me . . . • My parents have often told me . . . • When I read this text, I felt . . . • I'd love to . . .	• The main idea in this text is that . . . • I'm not sure what the author means when he says that . . . • Why does . . . • After I read X, I expected . . . • The title made me realize that . . . • This part is (isn't) believable because . . . • It's ironic that . . . • The ending showed . . . • The author is reminding us that . . . • After reading this text, I realize that . . . • The change in this character reveals . . .

Section 3: Lesson 1

- 1. In your journal entries, you may find a short version of the essay that you’ll write for this assignment. The expressive and exploratory writing that you do in journal entries is somewhat similar to focused freewriting. You can extend the ideas in your journal, or you may decide to change your view of the topic completely.
- 2. To generate ideas, you can use one technique or several of them. You may find that some techniques work better for one type of assignment than they do for other assignments. After you’ve gathered ideas in other ways, such as brainstorming or interviewing, you might want to use a web to collect and organize your ideas.
- 3. Although you’ve been given a general topic, you’ll need to limit it to suit your purposes. You may want to focus on the environment, the need for people to help one another, the role of governments and organizations in preserving the earth, or the world’s population and its demands on the earth. Narrow your topic to an aspect that interests you and suits your point of view.
- 4. Your general purpose is to express your ideas on your topic. However, you should have a more specific purpose as well. What ideas are you sharing with your audience? What are you trying to persuade your audience to believe? How are you presenting yourself as a writer? Do you sound convincing?
- 5. Your role will be determined by both your purpose and the format you’ve chosen.
- 6. Are you writing for a general audience or are you targeting a particular group, such as people your own age? What tone and style will work best with your particular audience? For example, many people resent reading texts that lecture them. How can you make recommendations for change without alienating your audience?
- 7. You may want to use your writer’s handbook to help you with a particular format. You could also read other examples of writing in this format—for example, other letters to the editor or other feature articles.

Section 3: Lesson 2

- 1. Your outline should include the main idea for each paragraph along with ideas for support. Without supporting details, reasons, or examples, your paragraphs will be weak and unpersuasive.
- 2. Here’s an example of a possible thesis, but you should create your own.

Question	Thesis
How would you describe your relationship with the world around you? What’s your attitude toward the earth and the people who share this planet with you?	We need to take better care of our planet because we all depend on it for food, water, shelter, and the air that we breathe.

3. A rough copy is just that; in fact, you may be the only person who's able to read your rough copy. If you handwrite your draft, you'll likely have a rough copy filled with crossed-out lines and margin notes.

If you do your draft on a computer, you may make changes as you write. Still, you should print your draft at some point so that you can read it on paper. Most writers find that reading their writing on paper helps them to see where changes need to be made.

Section 3: Lesson 3

1. Responses will vary. Consider the following ideas. A "thin" paragraph like this one is seldom persuasive. This writer should add reasons to explain why people should drink lots of water, eat less fat and junk food, and eat more fruits and vegetables.
2. The writer has now explained why people should change their diets. Moreover, specific details have been included. The writer recommends drinking eight glasses of water daily, refers to caffeinated drinks, cites some diseases, and mentions specific foods as examples.
3. The writer has included a recommendation that calcium is another essential component of a person's diet.
4. The first sentence in the paragraph is a topic sentence. It introduces the main idea of the paragraph.
5. The last sentence in the paragraph functions as a conclusion. It summarizes the main idea briefly but effectively.
6. The transitional devices are *in fact*, *another point*, and *finally*.
7. You can use any of the questions provided on page 76. Here are some other questions that you might ask a writing partner:
 - Are my ideas clear? Do you understand what I'm saying?
 - What do you think I've done well in this piece of writing?
 - What's the weakest part of this piece of writing? What should I change?
 - Do you think I've left out something important?
 - Are there places where I should explain something better?
 - What errors need to be corrected?

Section 3: Lesson 4

1. An excellent poem would likely have interesting word choices. You'd expect to see imagery and possibly figures of speech, such as similes, metaphors, or personification. You might also see some sound devices, such as rhyme or rhythm.

An excellent story would likely have interesting characters and a conflict that arouses your curiosity. It might include descriptions to help you imagine the people and places, and there may be dialogue included to enable you to hear the people and understand their characters.

An excellent report would be well-organized and well-written. The ideas would be clear and easy to follow. Illustrations, charts, tables, and diagrams might complement the ideas. Sources of information would be properly documented within the text and at the end in a bibliography.

2. Responses will vary. Writing can be evaluated in many ways. Your evaluation criteria could be based on the three qualities of excellent writing: interesting content, effectiveness, and correctness. Other evaluation guides have four categories: content, organization, effectiveness, and correctness. A simpler means of evaluation uses only two categories: thought and detail, and writing skills. Finally, in holistic marking, a single mark is given based on the total impression the reader has of the whole piece of writing.

Most evaluation scales allocate more marks to *content* or *thought and detail* than they do to other categories. This way of allocating marks emphasizes the importance of the ideas in a piece of writing.

Section 4: Lesson 1

1. Responses will vary. A cozy lodge might conjure up a vision of a log chalet with smoke coming out of a chimney, suggesting a warm fire burning inside. When you visualize a luxurious resort, you might think of a sprawling hotel with a swimming pool and palm trees.
2. Responses will vary, depending on your personal taste. Some people prefer warm, comfortable clothing, whereas others want to look fashionable. Similarly, some people prefer funny movies with happy endings; others want excitement and suspense.
3. Responses will vary. You may have included words such as *amusing*, *fun*, *lively*, *entertaining*, *enjoyable*, *exhilarating*, *exceptional*, or *magical*.
4. and 5. For most people, the concrete messages are more meaningful. When the politician says "I believe in freedom," she is making a general statement that needs clarification. When the man tells the woman "I love you," he is using a common phrase that may be used insincerely. The concrete statements give a more precise message so that the reader or listener understands the message more clearly.
6. Some possible synonyms for *road* are *trail*, *lane*, *alley*, *highway*, *freeway*, *avenue*, *street*, *boulevard*, and *thoroughfare*. What other words did you come up with?

7.
 - a. The main definition for the word *snake* is a kind of reptile having an elongated, scaly-skinned body. Your dictionary may also give a second definition: a sly, treacherous person.
 - b. You may think of someone who is sneaky or sly.
 - c. The implied meaning would be that the person can't be trusted.
8.
 - a. *Feminine* is defined as *having qualities considered characteristic of a woman*. Women might be flattered to be called feminine; on the other hand, men might be insulted. Similarly, men might be flattered to be called masculine, but women might be offended by that adjective.
 - b. An *entrepreneur* is someone who takes risks in business to try to make a profit. Many business people would be pleased to be called entrepreneurs because they enjoy being thought of as risk-takers. However, this word could suggest irony if the person was in fact not a risk-taker: "Oh, she's a real entrepreneur, all right!"
 - c. The word *rural* means *having to do with the countryside*. Some people consider the countryside to be pleasant, clean, and tranquil. On the other hand, others think of it as dull.
 - d. To be *naïve* is to be simple in nature or childlike. This word could suggest approval when it's used to imply innocence; however, it could suggest disapproval if used to imply ignorance.
 - e. *Radical* is often used to mean *wanting fundamental changes*. People may be criticized for being radical when their ideas are considered to be extreme, but calling someone a radical thinker can imply praise by suggesting that the person is not afraid to express new or unusual ideas.
9.
 - a. Since a *reprobate* is an unprincipled scoundrel, it's unlikely that this word is appropriate to describe most children.
 - b. *Reprobate* and *villain* have the strongest negative connotations.
 - c. *Imp* and *scamp* suggest an intent to have fun rather than an intent to do evil.

Section 4: Lesson 2

1. Your chart should look similar to this one.

Informal Language	Formal Language
• Slang and colloquial language are sometimes used. • Vocabulary is usually easily understood. • Contractions may be used. • Personal pronouns, such as <i>I</i> or <i>we</i>, are often used. • Sentences are usually short and easy to read.	• Slang and colloquial language are usually avoided. • Vocabulary may be sophisticated. • Contractions are seldom used. • Personal pronouns may be avoided. • Sentences may be long and complicated.

2. Here are some possible responses. Notice that many words must sometimes be used to replace a colloquial expression, which is often a short, neat way of saying something.
- a. unusual or unique
 - b. well-off; wealthy
 - c. make final changes to ensure that something is satisfactory or perfect
 - d. try to become successful again after experiencing a failure
 - e. start something
 - f. have completed something satisfactorily
 - g. have a collection of obstacles or problems
 - h. be optimistic
 - i. feel depressed or discouraged
 - j. be discreet
 - k. struggle against numerous problems or obstacles
 - l. given less than one might rightfully expect
 - m. someone who is unsuccessful or untalented
 - n. be forced to use something of inferior quality or choose someone who is available but doesn't have all of the desired traits
 - o. begin something in the right way
3. a. golf: His first shot went left, his next shot went right, and his ball landed in a sand trap.
- b. hockey: The person playing the position of centre received a pass in a particular part of the ice and scored a goal with a hard shot.
- c. basketball: The athlete playing the position of forward successfully made a long, three-point shot at the basket. The player then made a foul, which caused him or her to be ejected from the game.
- d. baseball: The player who was batting was given a walk to first base because the pitcher had thrown several poor pitches; as a result, at the beginning of the last inning of the game, there were players on all bases waiting to score runs.

- a. loyal; trustworthy c. very clever; ingenious e. taking a chance; taking a risk
b. near future; in a few years d. extremely clear; obvious

- a. dead as a floornail; live as a doorbell
- b. starting out at the top of the ladder; finishing up at the bottom of the ladder
- c. water caught by the bridge
- d. hungry as a thin bear
- e. more to this than meets the far-sighted eye; more to this than greets the eye
- f. to make a short story long; to make a long story end

- f. dessert
- g. to brag or boast
- h. be careful
- i. a party or celebration
- j. sarcastic or nasty

- his—Doug; it—locker
- you—the people in the class; this—the problem
- which—the purse; she—Pina
- who—Dave's mother; her—Dave's mother
- she—Clare; I—Clare; any—pizza

- Nobody—subject
- the map—object following an action verb
- Hae-Jeong and Kate—complements following a linking verb
- a tough assignment—complement following a linking verb
- some new napkins—object following an action verb

- a. skidded—action, past tense
b. will be—linking, future tense
c. smells—linking, present tense
d. has loved—action, present tense
e. were watching—action, past tense
f. seems—linking, present tense
g. sounded—linking, past tense
h. had tuned—action, past tense
i. will be arriving—action, future tense
j. are enjoying—action, present tense

4. The responses are as follows:

- a. silent—adjective modifying the noun *audience*
- b. now—adverb modifying the verb *pick up*
- c. suddenly—adverb modifying the verb *went off*
- d. glorious—adjective modifying the noun *sunrise*
- e. pleasant, friendly—adjectives modifying the noun *man*
- f. almost—adverb modifying the verb *missed*
- g. bad—adjective describing the pronoun *she*
- h. more—adverb modifying the adjective *attractive*
- i. immediately—adverb modifying the verb *chose*
- j. dilapidated—adjective describing the noun *building*

5. The answers are as follows:

- a. at—preposition connecting the noun *border* and the verb *stopped*; and—conjunction joining the verbs *stopped* and *searched*
- b. over—preposition connecting the noun *centuries* and the verb *changing*; but—conjunction joining the adverbs *gradually* and *steadily*
- c. beneath—preposition connecting the noun *bridge* and the verb *hid*; until—conjunction joining the group *The escaped prisoner hid beneath the bridge* and the group *the guards passed*
- d. for—preposition connecting the noun *baby* and the nouns *juice* and *milk*; or—conjunction joining the nouns *juice* and *milk*
- e. through—preposition connecting the noun *campground* and the verb *passed*; that—conjunction joining the group *We saw the bear* and the group *passed through the campground*
- f. beyond—preposition connecting the noun *yards* and the verb *hit*; although—conjunction joining the group *Bruny liked golfing* and the group *he seldom hit the ball beyond 200 yards*
- g. near—preposition connecting the noun *Calgary* and the verb *is living*; who—conjunction joining the group *I visited Connie* with the group *is now living near Calgary*
- h. to—preposition connecting the noun *neighbour* and the verb *was happening*; what—conjunction joining the group *The farmer didn't know* with the group *was happening to his neighbour*
- i. of—preposition connecting the noun *club* and the noun *secretary*; because—conjunction joining the group *The secretary of the club was busy* and the group *the president was late*
- j. with—preposition connecting the noun *baby* and the verb *played*; while—conjunction joining the group *While Derek played with the baby* and the group *Kenda swept the floor*

6. The answers are as follows:

- a. private—adjective describing the noun *jet*
- b. inside—preposition connecting the noun *school* and the noun *the students*
- c. demanded—action verb
- d. consistently—adverb modifying the verb *denied*

- e. when—conjunction joining the group *Petria applied for the job* and the group *she saw the ad in the paper*
- f. project—noun functioning as the object of the verb *has completed*
- g. looked—linking verb (linking *Evan* and the adjective *pale*)
- h. today—adverb modifying the verb *is hoping*
- i. everyone—pronoun functioning as the object of the action verb *have invited*
- j. Goodness—interjection expressing surprise
- k. impossible—adjective complementing the subject *cleaning this mess*
- l. meadow—noun functioning as the object of the preposition *in* (The noun is ending the prepositional phrase.)
- m. from—preposition connecting the noun *father* and the noun *letter*
- n. As—conjunction joining the group *the train approached the intersection* and the group *the children began to wave*
- o. some—pronoun functioning as the object of the action verb *brought*; the pronoun refers to the noun *paper*

Section 4: Lesson 4

- The correctly spelled words are listed below:

- | | | | |
|-----------------|---------------|----------------|---------------|
| a. accidentally | h. cemetery | o. laboratory | v. privilege |
| b. achievement | i. curiosity | p. mischievous | w. restaurant |
| c. amateur | j. definite | q. noticeable | x. separate |
| d. argument | k. embarrass | r. ninety | y. vengeance |
| e. beginning | l. exhilarate | s. occasion | |
| f. bulletin | m. imaginary | t. occurred | |
| g. business | n. irrelevant | u. outrageous | |

- The purpose of the message is to praise Chris for excellent work. The tone is complimentary.
- To be *contentious* is to be quarrelsome. The supervisor would not thank an employee for being contentious.
- The supervisor may have wanted to use the word *conscientiousness*.
- Here are the correctly spelled homonyms:

- | | | | |
|------------|--------------|---------------|---------------|
| a. dessert | e. loose | i. stationary | m. counsellor |
| b. too | f. their | j. coarse | n. bear |
| c. whose | g. principal | k. led | o. through |
| d. you're | h. its | l. passed | |

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- Track 1 – Multiplex Centre
- Track 2 – Not Just a Platform for My Dance
- Track 3 – The Fall of the House of Usher
- Track 4 – White Squall
- Track 5 – The Shooting of Dan McGrew
- Track 6 – When I Heard the Learn'd Astronomer
- Track 7 – The Town Cryer
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